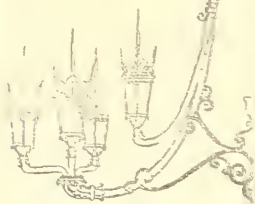


BOSTON PUBLIC LIBRARY



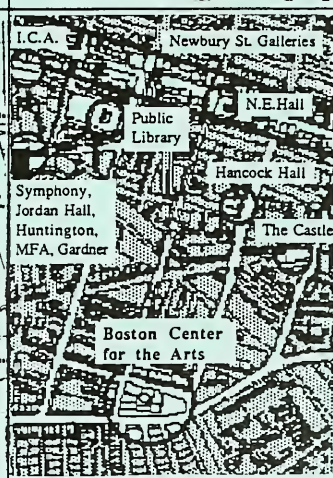
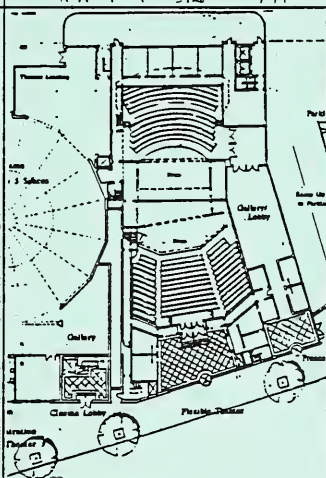
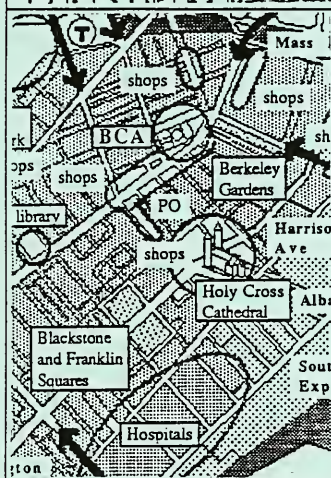
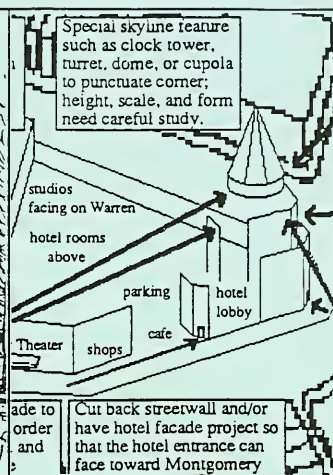
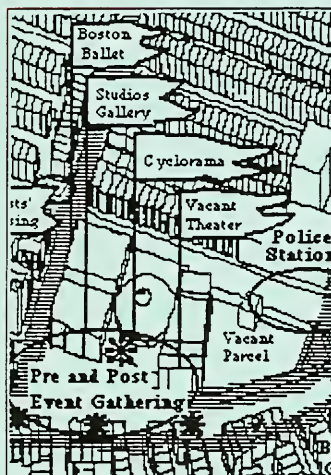
3 9999 06584 281 5

BOSTON
PUBLIC
LIBRARY





Boston Center for the Arts Preliminary Report on SITE DEVELOPMENT OPPORTUNITIES



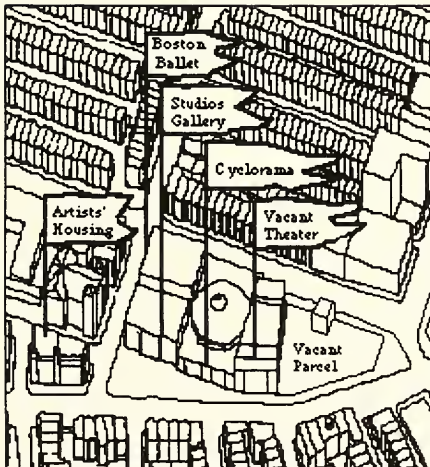
Boston Center for the Arts
Preliminary Report on
SITE DEVELOPMENT OPPORTUNITIES
May 1991

Boston Center for the Arts
Executive Committee

Vincent P. McCarthy, Chairman
L. Thomas Bryan, Acting President
John Leidy, Treasurer
Estelle MacDonald, Clerk
Alan Dinsfriend
Peter Forbes
Katharine D. Kane
James O'Donnell
Thaleia Schlesinger
Stephanie Toomey
Robert Walsh
Michael P. Wasserman
R. Courtney Whitin, Jr.

Directors

James B. Cabot
Fay Chandler
George Collins
Mary Belle Feltenstein
Jovita Fontanez
Peter Griffin
David Lapin
Janet T. Langsam
Henry Hampton
Sheila Rausch Kennedy
Robert T. Kenney
Michael Klein
Arthur Licata
Nydia O. Mendez
Joseph Wheelwright



Report prepared by:

Bruce J. MacDonald,
Acting Director, Boston Center for the Arts
Barbara L. Barros,
Planning and Urban Design Consultant
David Perry,
Graham Gund Architects
with additional contributions from:
John Fahy, Pannell Kerr Forster

about the maps and graphics in this report:

This is the first use of a computer tool for urban design called "City-View" being developed by Barbara L. Barros at the Computer Resource Lab of MIT's School of Architecture and Planning. The goal of the "City-View" project is to develop an easy-to-use and affordable computer mapping and graphics system to help planners and citizens better visualize planning issues and opportunities in urban districts and neighborhoods.



Digitized by the Internet Archive
in 2011 with funding from
Boston Public Library

**Boston Center for the Arts
Preliminary Report on
SITE DEVELOPMENT OPPORTUNITIES
May 1991**

Table of Contents

I. INTRODUCTION

- p. 2 Hotel Development Opportunity
- 4 In Support of the Performing Arts
- 5 In Support of the Visual Arts
- 6 Development Plan
- 8 The Hotel Site in its Historical Context
- 9 Financial Structuring of the Development
- 10 Next Steps

II. THE MARKET AND PLANNING CONTEXT

- p. 11 Visitors to Boston
- 13 Hotels in Boston
- 15 The Arts in Boston
- 17 Audiences
- 19 Access
- 20 The South End

III. URBAN DESIGN GUIDELINES

- p. 24

IV. THE THEATER COMPLEX

- p. 30

V. CONCLUSION

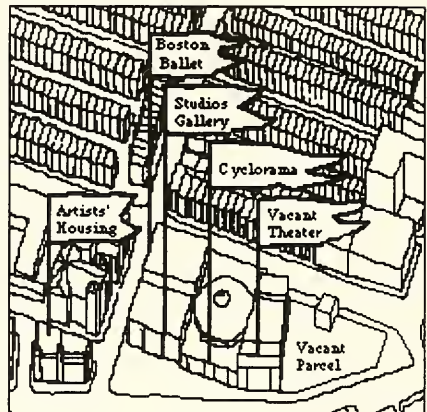
- p. 37

APPENDICES

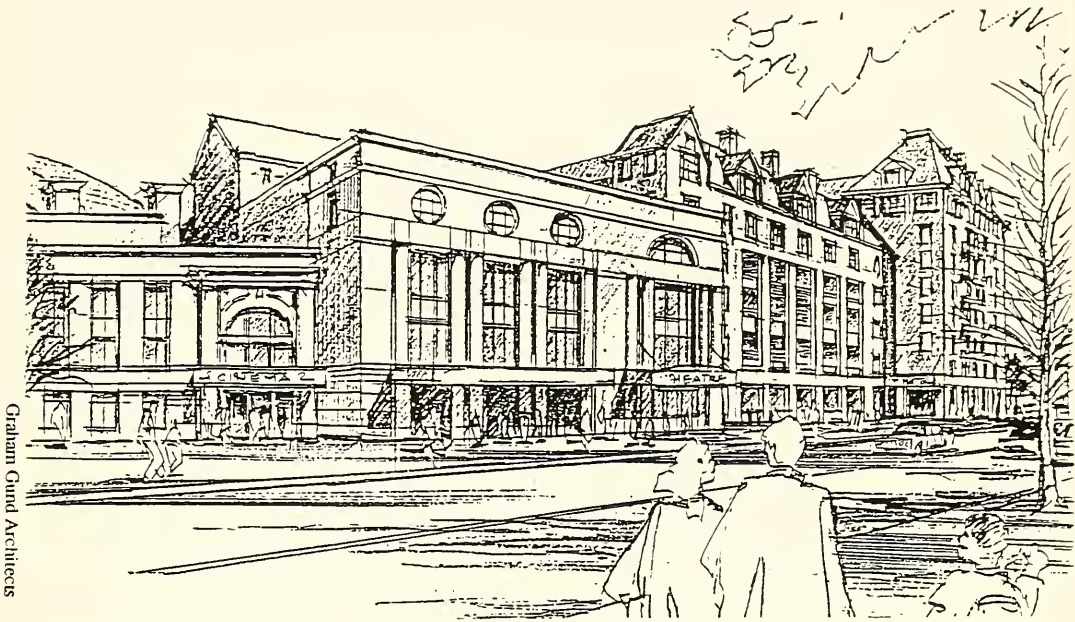
- A. Summary -- Boston Center for the Arts Three Year Operating Program and Long Term Capital Plan, June 1990
- B. Urban Design Analysis and History
- C. Bibliography

**Boston Center for the Arts
Preliminary Report on
SITE DEVELOPMENT OPPORTUNITIES**

I. INTRODUCTION



Boston Center for the Arts
Preliminary Report on
SITE DEVELOPMENT OPPORTUNITIES



INTRODUCTION

The Boston Center for the Arts is a cluster of spaces bustling with the creation and presentation of contemporary visual and performing arts. The Center nurtures artists and gives all Bostonians access to their art by providing an affordable, stimulating, and interactive setting from which emanates new works and educational outreach programs. Since its incorporation in 1970, this complex of new and historic structures has become a special place of expression, inspiration, and gathering for the South End neighborhood, the city, and the New England region.

In keeping with its mission, the Boston Center for the Arts is exploring ways to take advantage of its real property resource in the underused eastern half of its site. It seeks development of its vacant parcels and National Theater site for needed performance, rehearsal, and studio facilities, coupled with commercial uses to produce income for the Center's maintenance, operations, and programs in the arts.

This is a study of real estate development opportunities within the BCA site, and sets forth the general concepts and guidelines for the integration of new public arts facilities and commercial developments appropriate to the site and its neighboring commercial and residential zones.

In summary, this study calls for:

1. The removal of the existing National Theatre shell and foundation to make way for a new arts complex consisting of:

- a) the National Theatre (1000-1200 seats);
- b) the BCA Stage (450-499 seats);
- c) the BCA Cinema Theatre (175-200 seats); and
- d) two rehearsal facilities, one to be dedicated to dance.

2. The development of the easternmost parcel as a 140-150 room hotel, to be marketed for the international and domestic traveler seeking more reasonably priced accommodations within Boston's core. With the assistance of Pannell Kerr Forster CPA's, the BCA will solicit development proposals from investment groups, hotel chains, and independent hostelry operators. Proforma for similar ventures reveal site acquisition costs of between \$12 million and \$18 million. This portion of the development cost will be seen in the form of a long-term ground lease, with equal fund amounts to be assigned toward the construction of the theatre complex. Further, a percentage of commercial operating revenues will be annually distributed to the BCA for operating and programs support.

3. The construction of a 350-400 car parking facility. Parallel to the hotel venture, a ground lease for the parking facility will be used to generate funding for both the capital and operational costs of the theatre complex. Between \$4 million and \$8 million will be initially generated depending upon the footprint, volume, and other considerations of the garage relative to those of the hotel and theatre complex.

Hotel Development Opportunity

Two commercial development routes have been explored for the site: a residential condominium scheme, and the hotel option. Given the current residential real estate market, a sufficient return on a housing project--both to the developer and to the BCA--is not expected for some time. The hotel

option, for the near and longer term, can be more successfully projected and defended. Just as important, the hotel option is compatible with the current and projected activity of the BCA itself. Further, the hotel can support existing function and conference spaces (approximately 30,000 sq. ft.) within the Cyclorama and other existing BCA buildings and can assist in improving the revenue stream the BCA requires to meet its primary obligations in the arts.

Even in today's constricted economy, this development option has a realistic, near-term development potential due to a substantial shortage of hotel rooms in Boston. The Boston Redevelopment Authority projects a need for over 4,000 additional hotel rooms during the 1990's. Sites with proximity to the downtown and tourism destinations, which draw over 8 million business, tourist, and convention visitors each year, are at a premium. It is reasonable to expect that a hotel with an affordable room rate will contribute positively to Boston's overall visitor and economic base.

In its *Trends in the Hotel Industry*, Pannell Kerr Forster reports:

While economic growth in the city has moderated since 1988, Boston's highly educated labor force and large concentrations of prestigious educational institutions, coupled with its historical and cultural offerings, should allow the city to maintain its national position as a leading commercial and tourism metropolis. In fact, despite a slight downturn in occupancies during 1989, Boston maintains one of the highest annual occupancies and average daily room rates in the nation.

The subsequent rise in occupancy during early 1990 is attributed to increased targeting of the group and meeting business, the Claude Monet exhibit at the MFA (which attracted 372,000 visitors), and the strong theatre season.

With the BCA's unique ability to offer both arts attractions and conference/meeting facilities, the hotel program presents the greatest opportunity among all development options.

In Support of the Performing Arts

Both engendering and following a national trend of the last two decades, Boston has participated in a blossoming of regional, professional arts activity and has witnessed the emergence and growth of many now-stable, internationally recognized performing and visual arts organizations. From its conception in the 1960's, the BCA has been a part of this privately-, municipally-, and federally- sponsored flourishing in the arts. Established under the South End's Urban Renewal program, the BCA's mission has been the nurturing and promotion of the arts in many disciplines, and the development of young and promising talent.

A long-held goal of the BCA, in line with its mission, has been the development of a performing arts complex that would serve the neighborhood, city, and region, and enable greater presentational and rehearsal opportunities for the city's community of artists.

The space needs of Boston's artists have been studied quite thoroughly over the last five years. Convincingly, these studies have shown a large gap between the contemporary needs of performance organizations and the existing stock of performance and rehearsal spaces in Boston. This need is evidenced in recent commitments to participate in this project from several major Boston performance organizations. When built, the BCA theatre complex can expect to house the seasons of:

Boston Opera Theatre:	12-20 weeks, in the National Theater and rehearsal space.
Dance Umbrella:	10-16 weeks for residency and performance programs.
Boston Film/Video Foundation:	220 nights for its Exhibitions Program in the BCA Cinema.
Back Bay Theater Co.:	10-22 weeks, in the BCA Stage and rehearsal space.

With these preliminary commitments from respective artistic/executive directors (Peter Sellars/Robert Canon, Jeremy Alliger, Anne-Marie Stein, and David Mamet), it is easy to envision that the artistic "anchors" of the theatre complex will, themselves, attract many more individual and organizational users.

Although not confirmed, it is also expected that the Boston Ballet, a BCA resident organization, will present some programming in the complex, supplementary to its mainstage season at the Wang Center.

Other users of the complex will include performance organizations of several disciplines and concert presenters. It is anticipated that 40-60 event nights per year will be requested for jazz, folk, new age, children's, and popular concert attractions in the National Theatre (the theatre will be too small to economically present name rock acts). The acoustic characteristics of the National will also encourage use by smaller symphony and chamber music organizations, and for vocal and instrumental recital concerts.

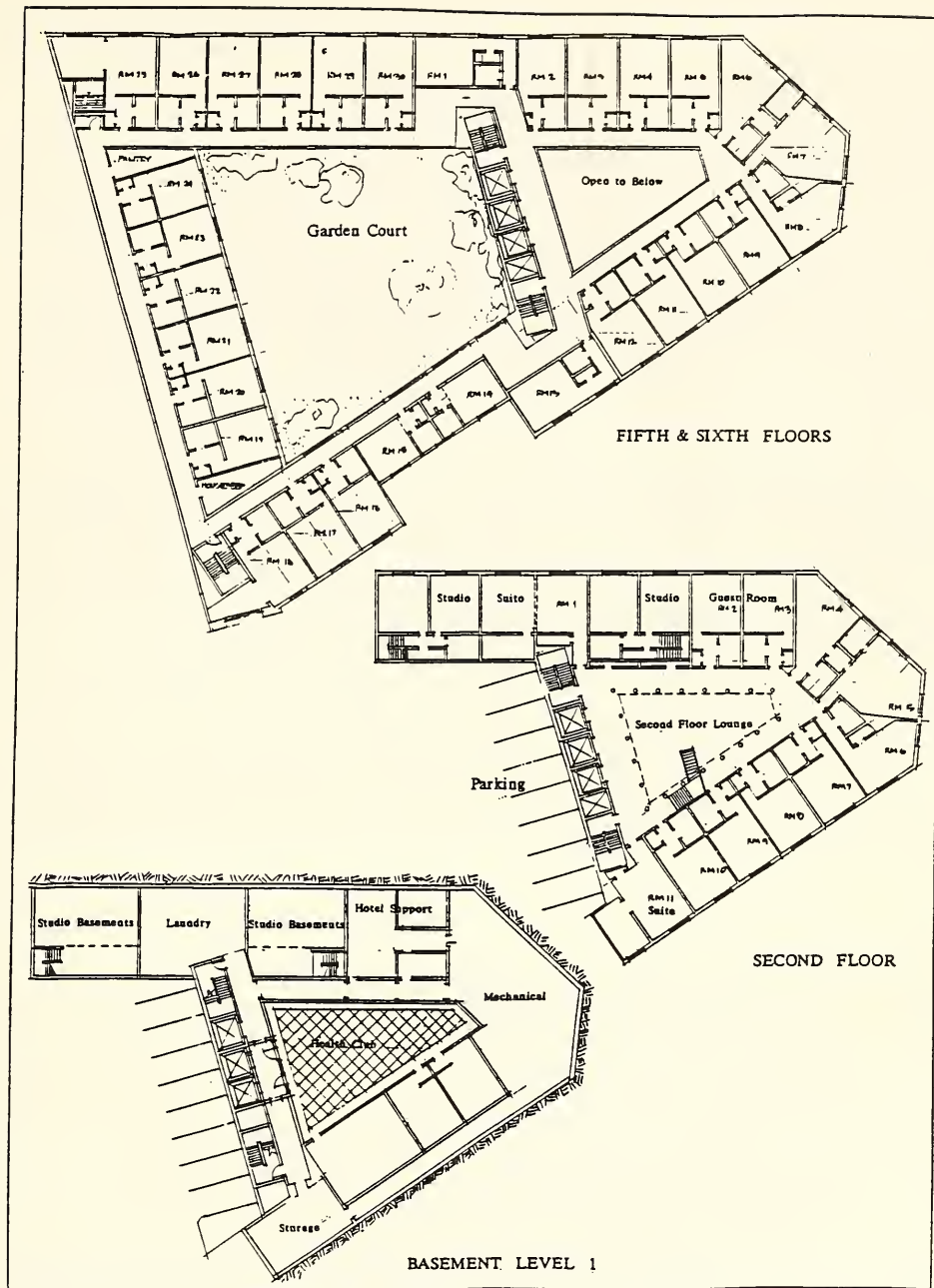
Heavy, non-arts, income-producing use is also planned for all facilities within the theatre complex, especially during day hours. Meeting presentations in the theatre can be coupled with functions in the Cyclorama and other BCA spaces. Within the theatres, state-of-the-art media presentation support will be a priority.

In Support of the Visual Arts

The visual arts will be fully integrated within the new development; spaces for permanent and temporary work will be created throughout and new studio work spaces for resident and visiting artists are planned.

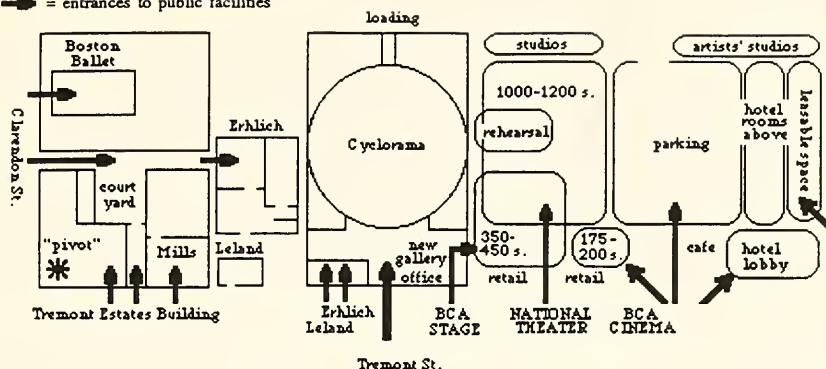
Visual artists will be advisory to the development team in arriving at the location and guidelines for permanent artworks and sites for temporary installations. Artists and artisans will create architectural detailing and sidewalk furnishings, improve the atmosphere of the parking garage, and embellish the theaters. And, since it is desired that the hotel reflect the function of the entire block, the developer will be encouraged to include original art by Boston artists within the lobby, restaurant, and other public areas, as well as in hotel rooms. In addition, such arts-related shops as a commercial gallery and art supply store will be considered for new retail space.

Artists' studios along the Warren Avenue edge will replace those for local artists now located in the townhouse and provide live/work space for the visiting artists' program. Enhancing the BCA's mission to promote the collaborative process in the arts, the visiting artists' studio program will provide visual artists and writers with a fellowship for a 6-12 month residency. Such a program will not only support gifted artists, but will make them available as resources and mentors to local artists.



Street Level Site Diagram:

➡ = entrances to public facilities



The B.C.A. frontage along Tremont Street and around the corner along Clarendon Street will be alive with a sequence of entries to the site's activities. The marquees for the three new theaters will wrap from the eastern-most opening of the Cyclorama (along with the entry to Downtown Recorders) and around towards the entry to the parking garage and hotel lobby. The new National's marquee will replace the present one; and the marquees of the BCA Stage and the BCA Cinema will be on either side of it (as shown above or reversed). The National Theater and the BCA Stage will have common access to an art gallery during intermission.

With the opening of the new Boston Ballet building and the planned refurbishment of the Tremont Estates Building's courtyard, Clarendon Street will see public activity. Ultimately, an active use such as a restaurant would be desirable at the corner of Clarendon and Tremont streets to serve as a pivot and to draw the activity around the corner.

The Hotel Site in its Historical Context

The proposed site of the hotel development was once the locus of the Hotel Clarendon (1868-1969) and of the grand Oddfellows Hall (1870-1930's) where meetings and banquets took place regularly within the white granite structure. The hotel was owned by John L. Gardner (famed East India merchant and father-in-law of Isabella Stuart Gardner) and featured a palm court, beer garden, and nightly entertainment from a "ladies' orchestra." With the opening of the nearby Castle Square Theatre in 1894, the hotel became a favorite rendezvous for theatrical people from all over the country, and for sporting figures attracted by its manager, the retired boxing champion John L. Sullivan. In later years it became a home for retired performers. (*The Cyclorama Building and its Neighbors*, Massachusetts Historical Society, 1972)

Financial Structuring of the Development

Between 90% and 100% of the capital costs for the theatre complex will be generated through the extension of long-term ground leases to the developers/operators of the hotel and parking enterprises. Following a comprehensive development analysis, the financial targets will be more completely known, and the BCA will then be able to more specifically define the site development program based on anticipated project revenues.

Any such financial structuring, for both the hotel and parking units, will have to include:

- A flat, pre-development payment at the time a ground lease is signed.
- An agreement for annual revenues to be paid the BCA, with an annual floor and escalators related to economic indices.

It will be the goal of the BCA within the pre-development process to ensure the financial means necessary to build and operate the theatre complex. Additional revenue potentials from separate and integrated retail operations will likewise be sought.

As mentioned above, the flat object amount the BCA will seek from the hotel operator/developer is anticipated at between \$12 million and \$18 million; an additional estimated amount of between \$4 million and \$8 million will be derived from the operator/developer of the parking complex, as a flat payment. The cost of the theatre complex is expected to fall between \$18 million and \$22 million.

The annual gross operating costs of the theatre complex are expected to be between \$650,000 and \$750,000, exclusive of performance fees paid by the BCA, as sponsor of certain events. Of this gross amount, the BCA would expect to recover between \$400,000 and 500,000 annually in gross revenues, exclusive of earned (ticket) income from BCA sponsored events. The balance of the net annual operating requirement would be derived from payments made by all commercial operators (including retail) on the site.

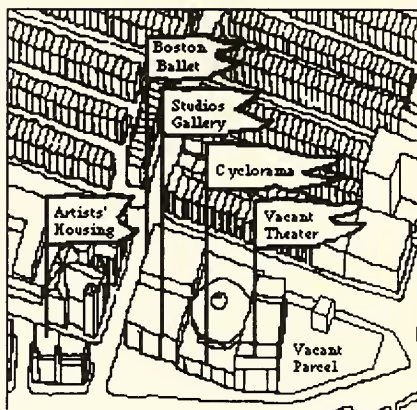
Next Steps

This preliminary report on real estate development opportunities serves as the starting point for discussions and more detailed plans for the new development. The next steps to be undertaken before a developer's kit and request for proposals are prepared include:

- 1) discussion with neighborhood groups and incorporation of their comments into program and design guidelines.
- 2) a final determination of the question regarding whether the National Theater will be renovated or replaced.
- 3) preparation of more detailed specifications for the theater complex with the assistance of the groups who will be using the facility and a theater design consultant.
- 4) establishment of a process for including visual artists in the preparation of design guidelines, collaboration during design, and creation of artworks.
- 5) compiling, with assistance from the relevant city agencies, of basic information needed by potential developers regarding city development review processes, parking and traffic concerns and requirements, and plans for surrounding areas, especially resolution of the vehicle conflicts associated with the police station, potential redevelopment of the Franklin Institute site, and planned improvements to Castle Square.
- 6) structuring of the theater complex management, including access and calendaring priorities and rental arrangements.
- 7) structuring of the partnership between the BCA, the hotel developer, and the garage operation group regarding, among other things, the use and management of theaters, studios, retail space, parking, and public open spaces and artworks.

**Boston Center for the Arts
Preliminary Report on
SITE DEVELOPMENT OPPORTUNITIES**

**II. THE MARKET AND
PLANNING CONTEXT**



VISITORS TO BOSTON

source: Boston Redevelopment Authority

In 1989, 8.8 million visitors came to Boston, spending \$3.5 billion. Property tax revenue from hotels was \$12.5 million, hotel occupancy tax revenue from 4 cents / dollar of room sales came to \$13.6 million to the City. The Commonwealth collected a tax of 5.75 cents on every dollar of sales. This resulted in a total economic impact of \$6.3 billion, or 6% of the regional economy and 14% of the city economy. Half of these visitors were overnight hotel guests, spending an average of \$330/day or 80% of direct visitor expenditures.

Visitors are attracted to Boston by its combination of business, cultural, recreational, and aesthetic factors. Only 8% of visitors are here for the first time, indicating high satisfaction with the travel experience. Boston will be enhanced as a visitor destination by expansion of the research, information, and service industries and by the upcoming rebuilt Boston Garden and enlarged New England Aquarium to be relocated to the Charlestown Navy Yard.

The Boston Center for the Arts can be more a part of this activity by tapping these audiences for its arts events and considering a small-scale hotel and conference facility for the development parcel.

There are three types of visitors to Boston:

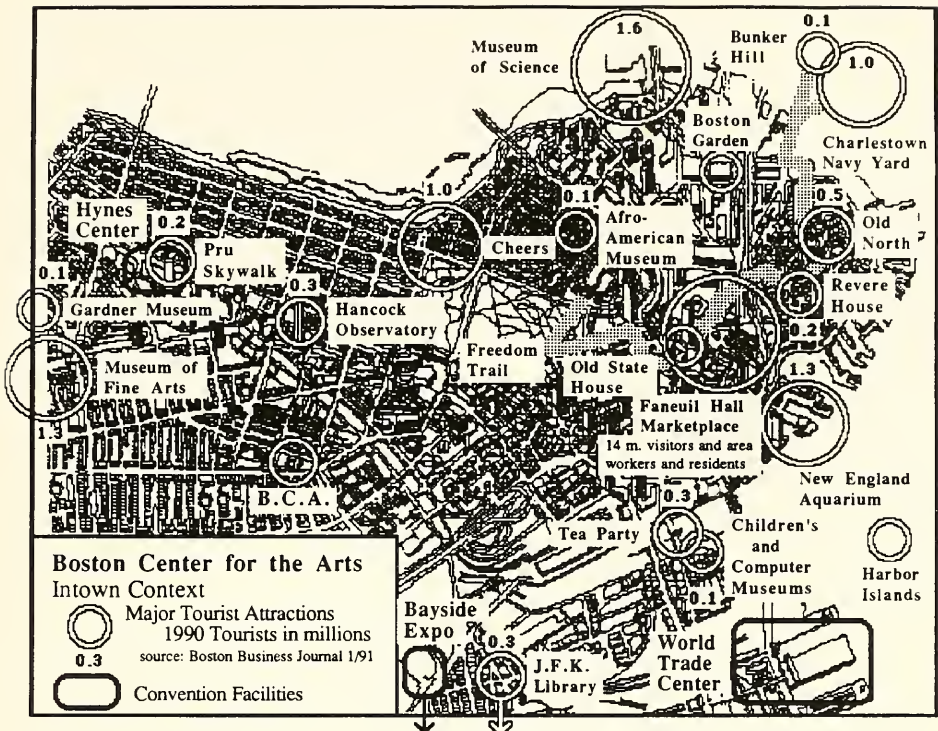
- *tourists* -- 4.3 million in '89, growth is projected as the Baby Boom generation ages and gains higher personal income; international tourism is also expected to rise.
- *business visitors* -- 2.6 million in '89, using 47% of Boston hotel rooms, especially the centrally-located luxury hotels.
- *convention groups* -- 1.7 million in '89, groups are attracted for trade and gate shows, and meetings for business and professional associations, especially those related to health care, the computer industry, and higher education.

The BRA expects significant development opportunities for hotels and group meeting facilities. These projects will provide Boston with jobs as well as revenues; the hotel industry employed 13,000 workers in 1989, over half of whom were Bostonians.

Visitors to Boston		
4.3 m tourist	2.6 m business	1.7 m convent'n
bring \$3.5 billion into the city		
1/2 stay in hotels		
28% 35 - 44 yrs old		
68% 25 - 54 yrs old		
92% repeat visitors		1st timers: 8%
10% foreign		
3.7% from Japan or W.Germany		

attracted by the combination of business, cultural, recreational, and aesthetic factors.



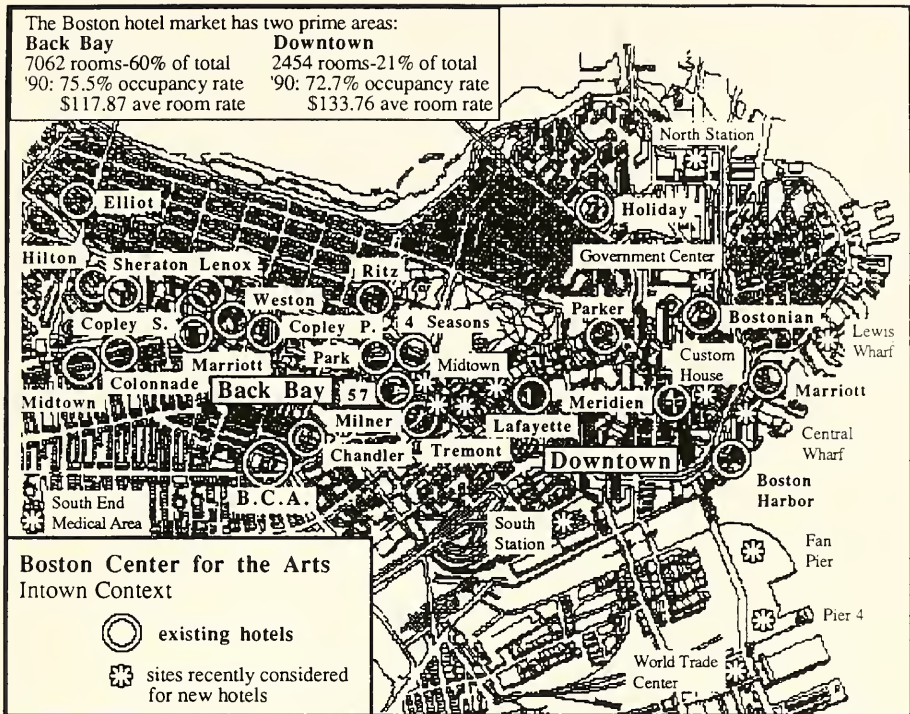


Convention Visitors

The convention-trade capacity was upgraded during the last 5 years:

- Bayside Exposition Center -- 184,000 sq ft of exhibit and meeting space
- World Trade Center -- 120,000 sq ft of exhibit, 22,200 sq. ft. of meeting space
- Hynes Convention Center expansion -- 435,000 sq ft total meeting space,
of which 193,000 is exhibition space

Many meetings take place in smaller facilities including hotels; newer hotels have substantial meeting facilities including 42 meeting rooms in 81,500 sq ft at the Sheraton Boston, and 37 meeting rooms in 67,264 sq ft at the Boston Marriott Hotel at Copley Place.



BOSTON'S HOTEL MARKET

source: Boston Redevelopment Authority

Despite the addition of over 4000 hotel rooms in the 1980s, the Boston area still has a relatively small stock of hotel rooms with one of the highest hotel room occupancy rates in the nation. There is a projected demand for another 4,000 plus new hotel rooms from the mid to late '90s with special demand for mid-level and budget hotels. A hotel of approximately 150 rooms at the BCA could help meet this demand.

In 1990 the average occupancy rate in Boston and Cambridge was 73.7% -- 8.7% above the national average -- while the average '90 room rate was \$121.28 compared to the national average of \$72.83. Boston's relatively high occupancy rate is due to the high demand for hotel rooms, pent-up since the early 1980s before which economic hardship and obsolescence took many hotels out of operation. Beginning in the 1980s, growth in the service economy gave new life to Boston's economy oriented to finance, insurance, medicine, and education which often require face-to-face meetings. Major new office development was followed by 4919 hotel rooms added between '80 and '87; however, Boston has not added to the hotel room stock since 1987.

From 1988 to 1989, hotel occupancy declined slightly in Boston and everywhere else in New England except for Cape Cod, but Boston's hotel market still surpassed the national average in performance. In 1990 it rose again from 72% to 73.7% with the national average going from 66.6% to 65%.

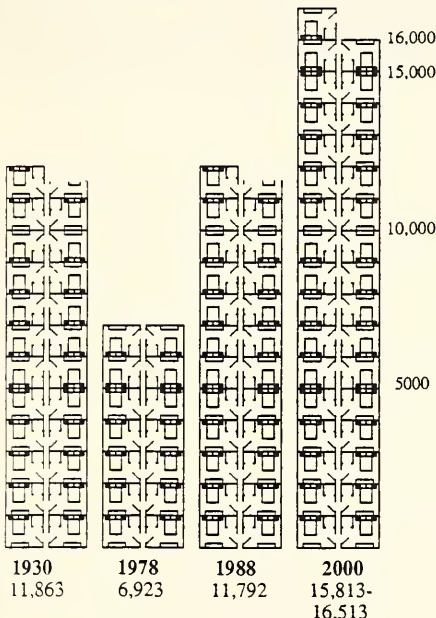
It is anticipated that occupancy could also increase if the seasonal pattern of low occupancy from December to February was improved; for example a 5% increase in occupancy during these 3 months would increase the annual room sales by \$5.3 million. Boston is currently exploring marketing strategies to offset seasonal fluctuations and increase visitors and hotel occupancy during the off-peak months. A hotel at the BCA could in part overcome the potential slowness of the winter period by offering access to the BCA's special cultural activities.

Many hotel proposals are part of very large mixed-use projects which, if developed, are not likely to open until the latter part of the decade; smaller projects such as one on the BCA site might be able to get underway sooner and faster and take advantage of the availability of contractors and construction workers.

Hotel Rooms in Boston



= 500 rooms



In 1930, Boston had more hotel rooms than it does today. Projected demand calls for 4,900-5,600 new hotel rooms to be built during the 1990s.

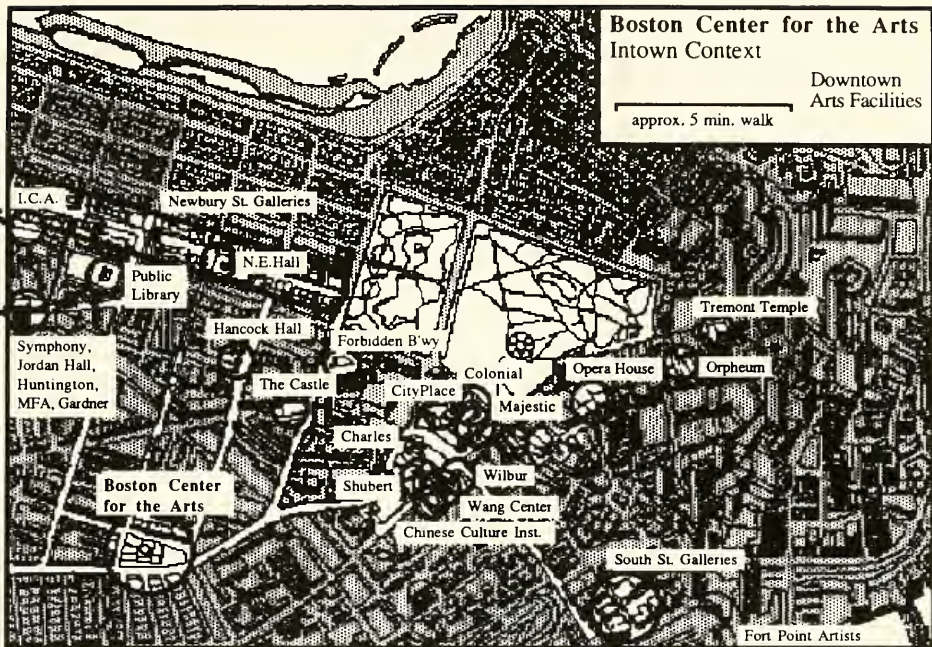
The 4,900 estimate is based on continuing the recent Boston average of a 73% occupancy rate.

The 5,600 estimate is based on a 70% occupancy rate, considered a healthy norm in the hotel industry.

While large hotels have more than 500 rooms, many hotels have only a few hundred rooms.

A Sampling of Boston Hotels:

	1250 Sheraton		326 Meridien
	977 Park Plaza		222 Lenox
	500 Lafayette		153 Copley Sq.
	350 the 57		152 Bostonian
			100 Eliot
			56 Chandler



THE ARTS IN BOSTON

source: Boston Redevelopment Authority and Office of Arts and Humanities

The Boston Center for the Arts is a part of Boston's vibrant arts scene which, in spite of current economic conditions, continues to contribute greatly to the development of new artists, new forms of expression, and the improvement of access to the arts in all disciplines. Boston's internationally recognized arts institutions, along with its regionally significant counterparts, help make Boston a prime destination for travelers from all over the world. The unique combination of historical and contemporary attractions, events, and programs will continue to place Boston among the most desirable tourism and convention locations in the nation. In the future, as in the past, the arts will play a major role in assuring the quality of life and attractiveness of the city as a place to visit, a place to locate and do business, and as a place to call home.

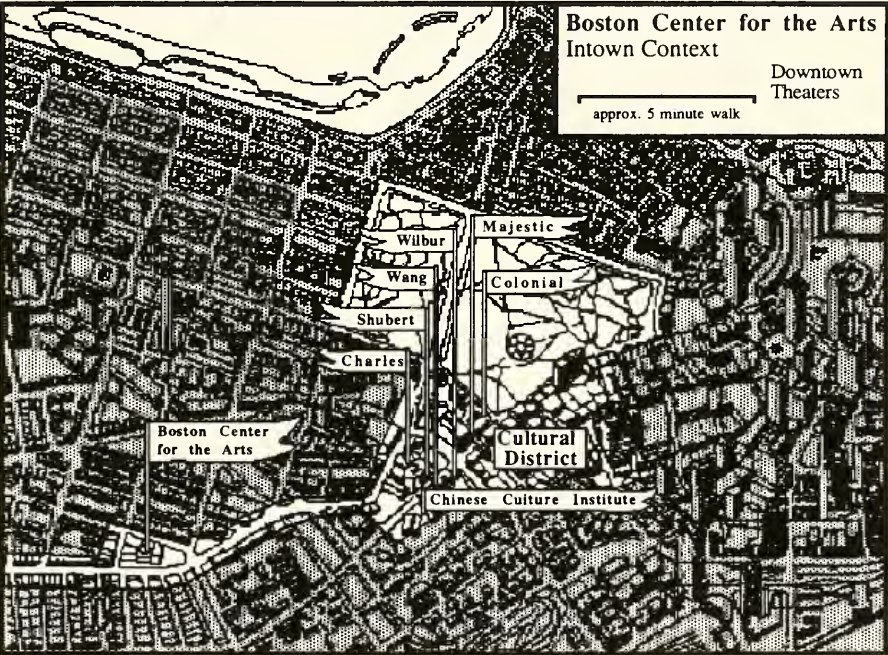
-- Governor William F. Weld, May 3, 1991

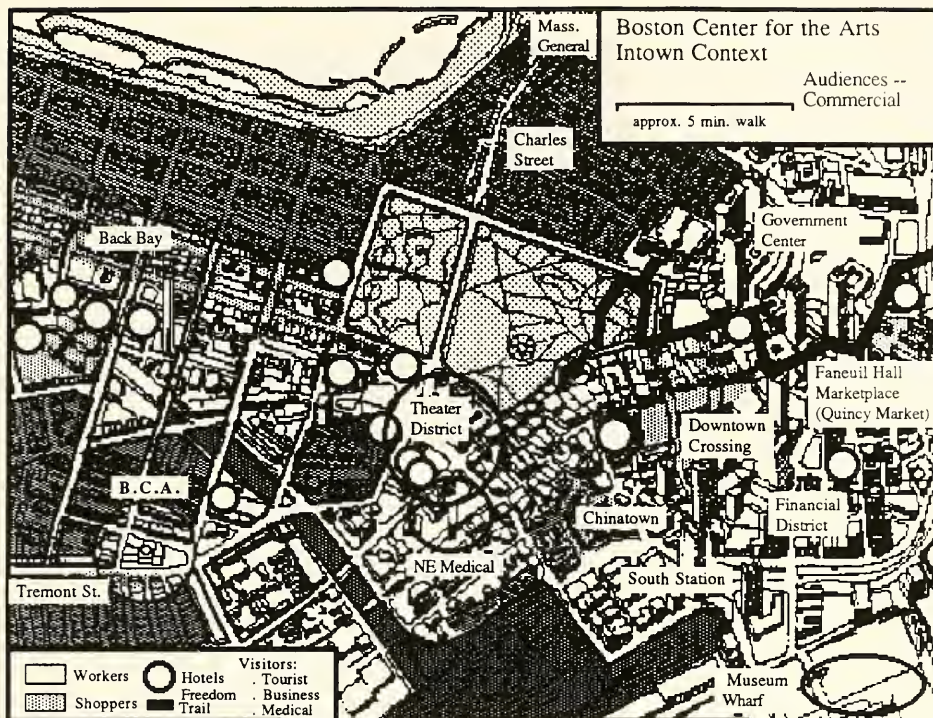
A 1987 survey by the Boston Office of Arts and Humanities and ARTS/Boston found that, during the previous year, approximately 7.6 million people attended non-profit cultural events in Boston -- twice as many as went to professional sporting events. Non-profit cultural organizations are credited with generating over \$500 million annually to the Boston economy. The survey identified over 150 arts organizations, 14,000 performing and visual artists, and 4,100 people employed by non-profit cultural organizations. During the 1980s rising real estate prices and lack of adequate facilities

made it increasingly difficult to find affordable performance, rehearsal, gallery, and studio space. This problem of affordable space persists while the current economic downturn makes the less expensive non-profit arts offerings all the more a desirable outlet for audiences faced with less expendable income.

Midtown Cultural District Plan

In 1988 the arts community launched the Midtown Cultural District plan which called for the revitalization of the traditional downtown Theater District into a multi-faceted center for the celebration of city and regional arts and ethnic culture. As the showcase for the best of New England's arts, the Cultural District would provide shared access to a cluster of small performance and exhibit facilities sprinkled amidst renovated and new buildings. Vital to such a center would be the numerous "satellite cultural centers" where works are developed and perfected, serving the Cultural District in a sense like "off-Broadway." The Boston Center for the Arts' mission is to serve as one of these breeding grounds for the arts -- the largest multi-disciplinary gathering of arts activities in New England. The improvement and solidification of the Boston Center for the Arts will set the foundation in terms of both facilities and programs for the emergence of the Cultural District once the economy rebounds.

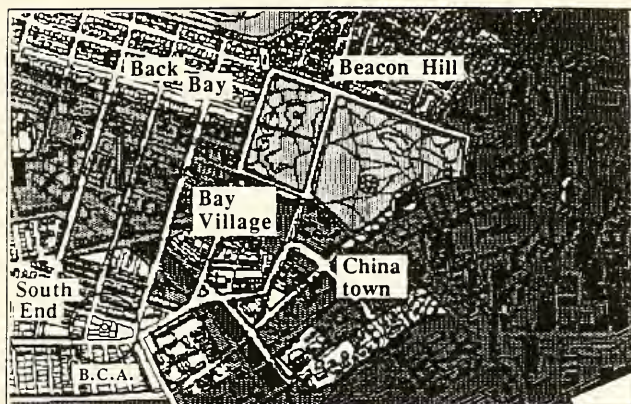




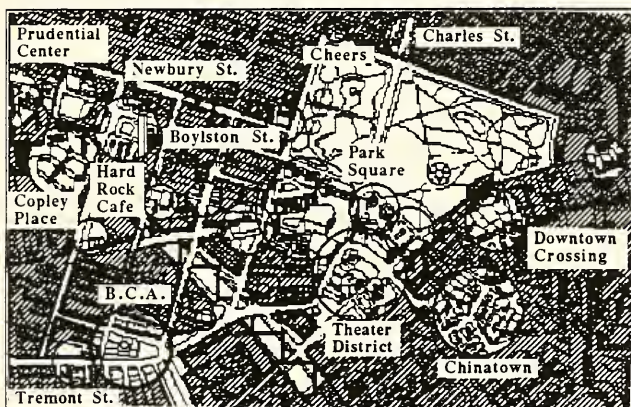
Audiences

The Boston Center for the Arts draws local audiences from throughout the Boston area. It is fairly accessible to the neighborhoods of Boston, Cambridge, and Brookline. The closest residential populations represent a very wide range of socio-economic and ethnic groups, all of whom are considered the constituents of the BCA's evening, daytime, and weekend programs.

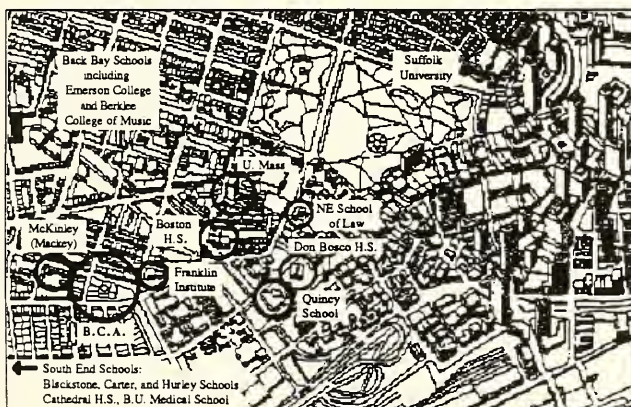
The South End itself is the most mixed of Boston's neighborhoods with over 30,000 residents. Over 3000 children attend South End and Chinatown schools within an easy walk of the Center. Bay Village with 2000 residents and Chinatown with over 5000 Asian-Americans lie just across the gap of the Turnpike to the North. The nearby Back Bay and Beacon Hill population of 30,000 is 90% white and generally affluent, middle-aged, well-educated, and employed in professions and management. Adjacent to the South End but not accessible to the BCA by foot, are the neighborhoods of South Boston to the east, North Dorchester and Roxbury to the south, and Fenway-Kenmore to the west.



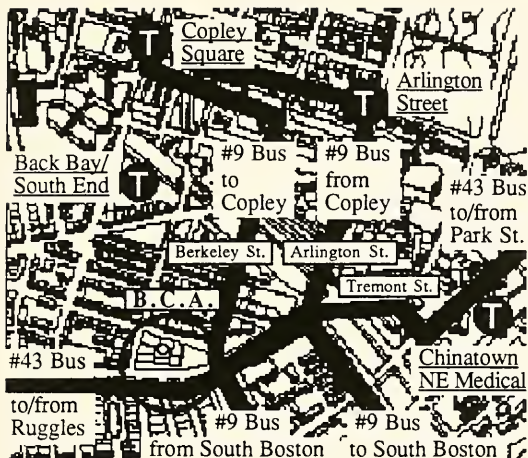
Residential Audiences



Evening Activity



School Audiences



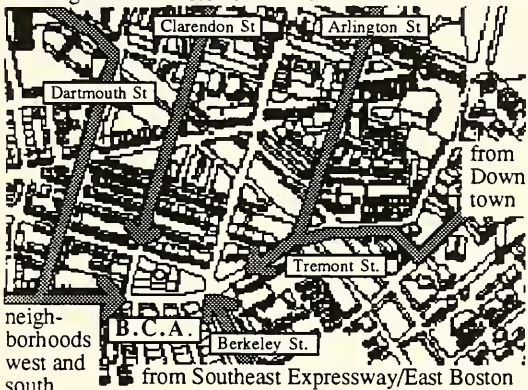
ACCESS

to the
Boston Center for the Arts

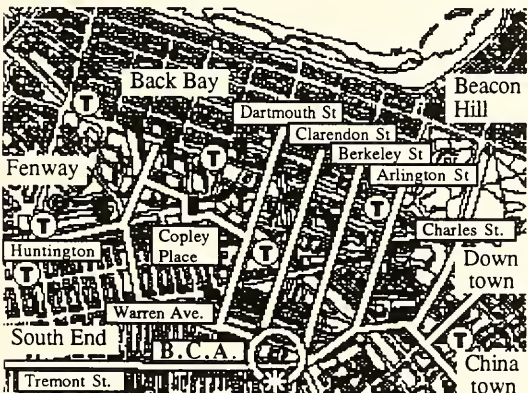
Public Transit Access

from Tumpike
Huntington Ave

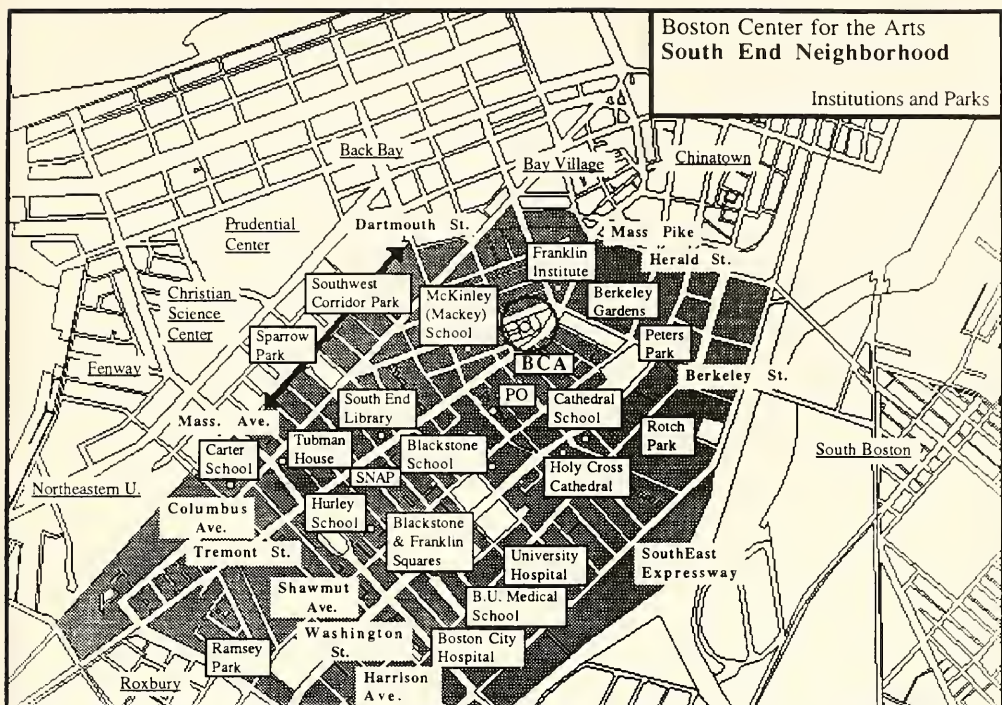
from Back Bay, Cambridge, and
Storrow Drive



Vehicular Access



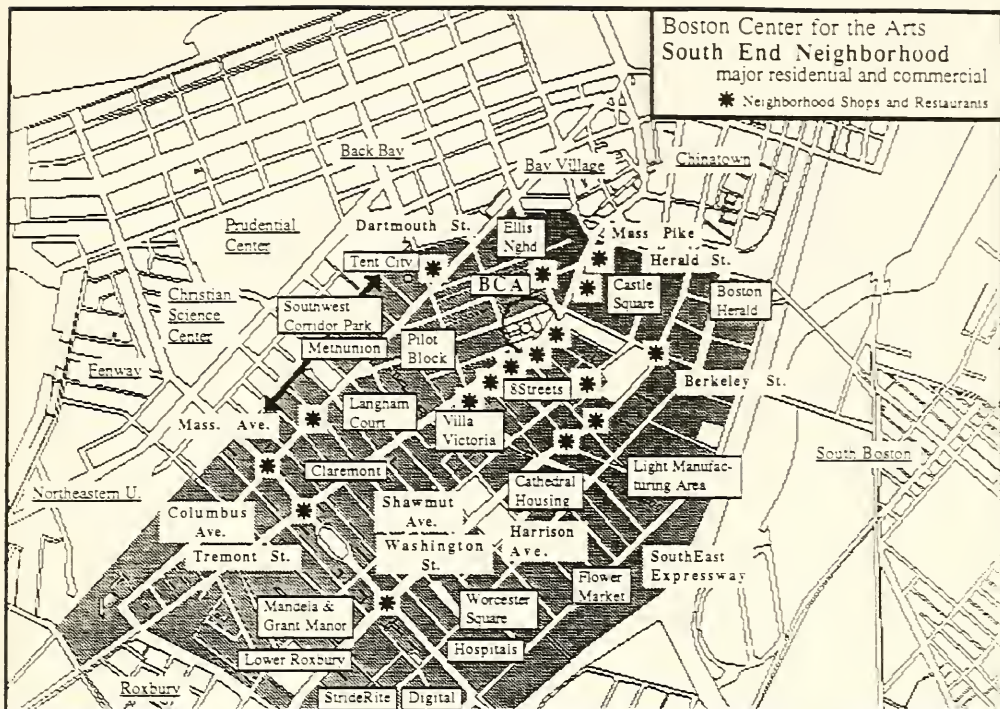
Pedestrian Access



THE SOUTH END

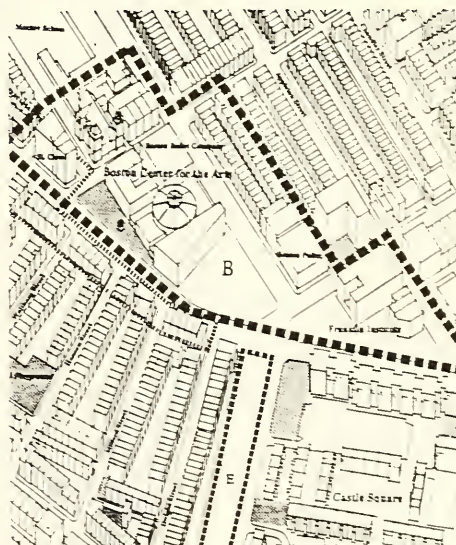
The South End is an extraordinarily diverse and urbane neighborhood. Housing 4% of the city's residents in just over one square mile, it contains the most socially and racially mixed population in Boston and the largest concentration of Victorian rowhouses in the country. The ethnic mix in 1985 was 46% black, 34% white, 11% Asian, 8% Hispanic, and 1% other. It has a large proportion of families, primarily lower-income, and has seen an influx of affluent, middle-age professionals over recent years.

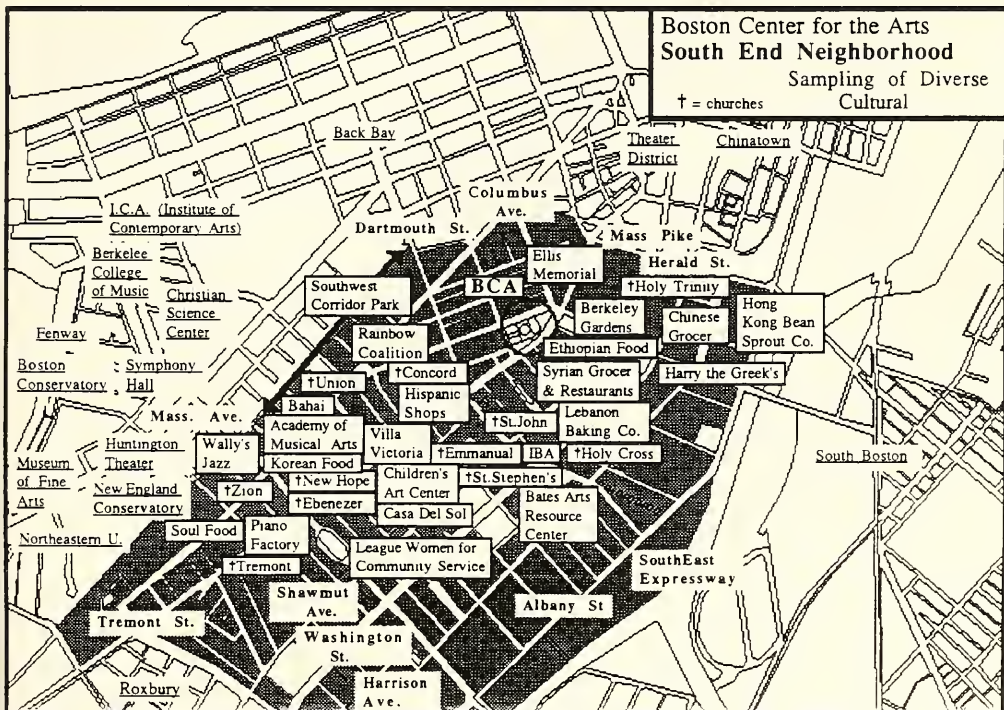
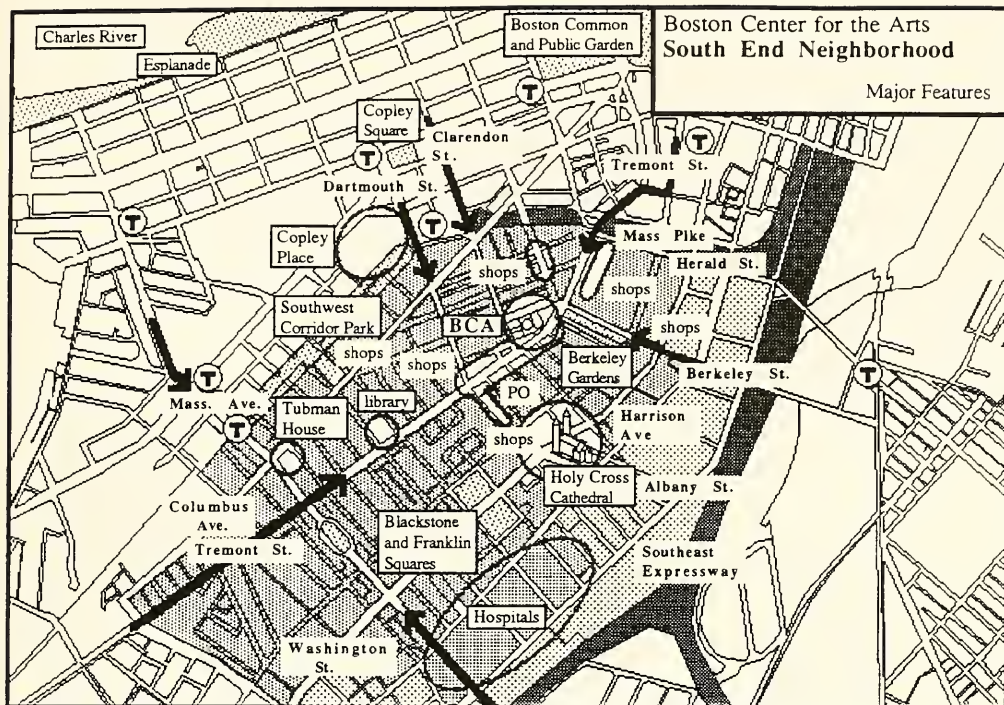
While predominantly residential in use, the South End includes light industrial, wholesale, and medical complexes along its southeastern edge with the Southeast Expressway. 80% of



South End employment occurs through several major employers: Boston City and University Hospitals, Digital, Dupont New England Nuclear, New England Telephone, Stride Rite, and Teradyne.

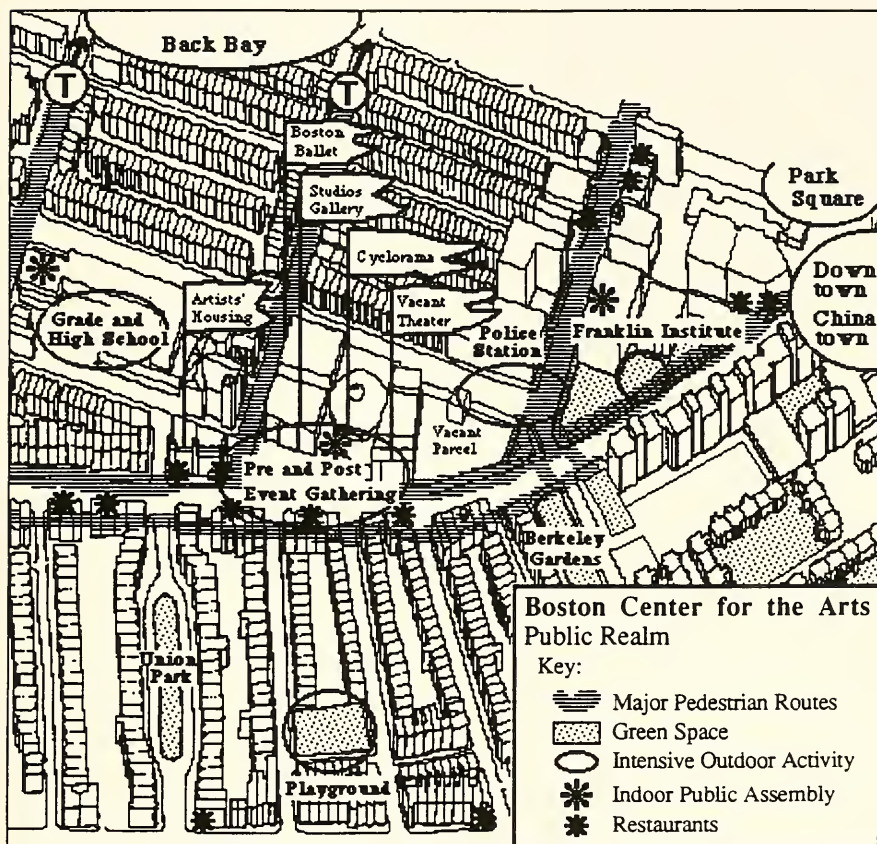
In 1989 the Boston Redevelopment Authority initiated the South End Development Policy Plan, a community planning process to prepare a comprehensive land use plan for the neighborhood. The Boston Center for the Arts and the adjacent Franklin Institute site and Police Station are designated as a special study area within the planning process.





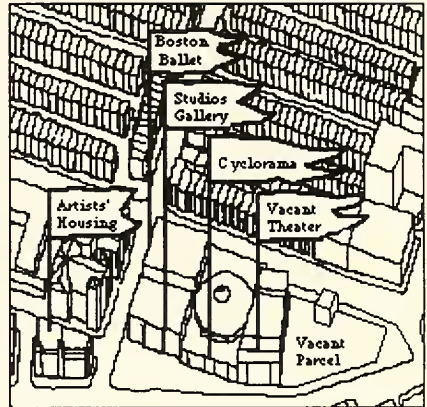
South End Neighborhood The Public Realm

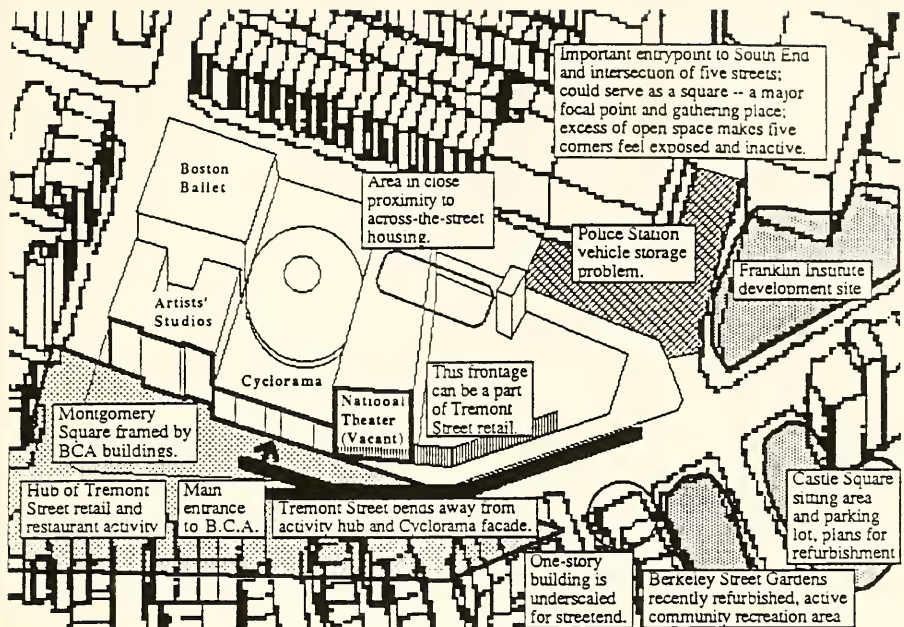
The BCA is part of an active neighborhood center with Tremont Street as its main street. The Cyclorama and the Police Station are its main institutional facilities. Shops and restaurants along Tremont and Berkeley streets draw customers from the South End and the larger metropolitan area. Residents pass through on their way to take the MBTA or walk downtown to work. During the day the local playground and community gardens are active, and artists come and go. Students of all ages attend classes nearby in the McKinley/Mackey elementary and technical high school and the Franklin Institute business school. Along with the larger South End population, these shoppers, diners, gardeners, artists, students, and employees are potential patrons of arts activities and new shops.



**Boston Center for the Arts
Preliminary Report on
SITE DEVELOPMENT OPPORTUNITIES**

**III. URBAN DESIGN
GUIDELINES**





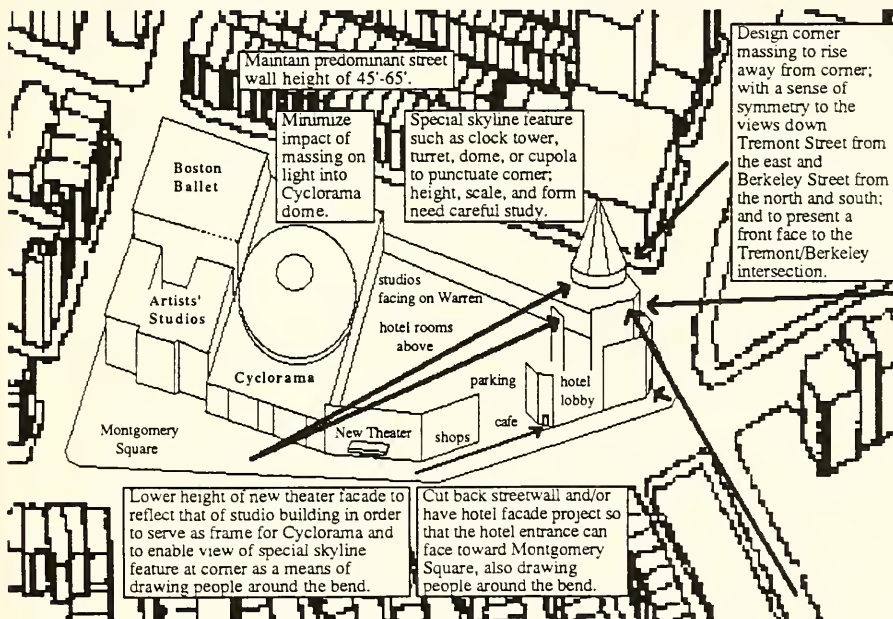
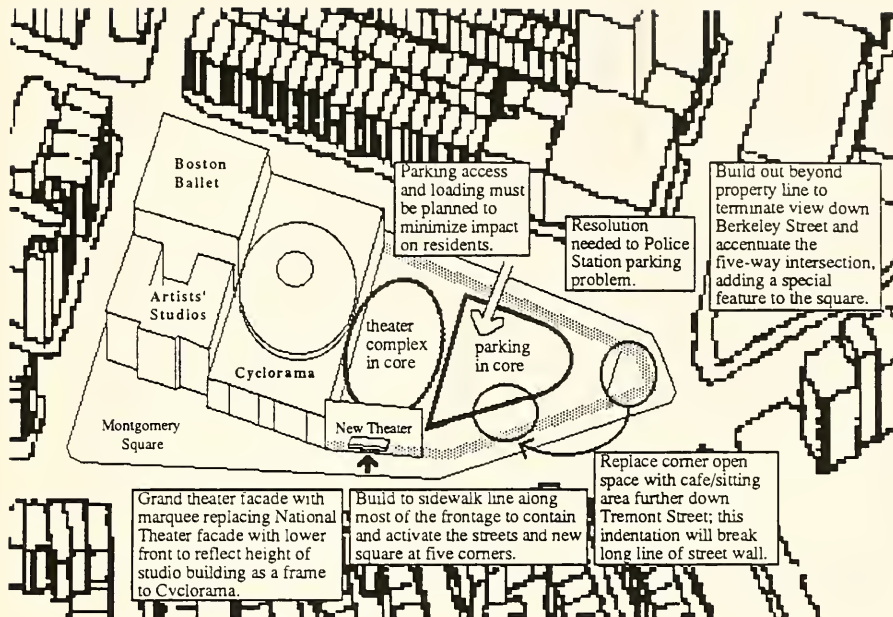
existing conditions

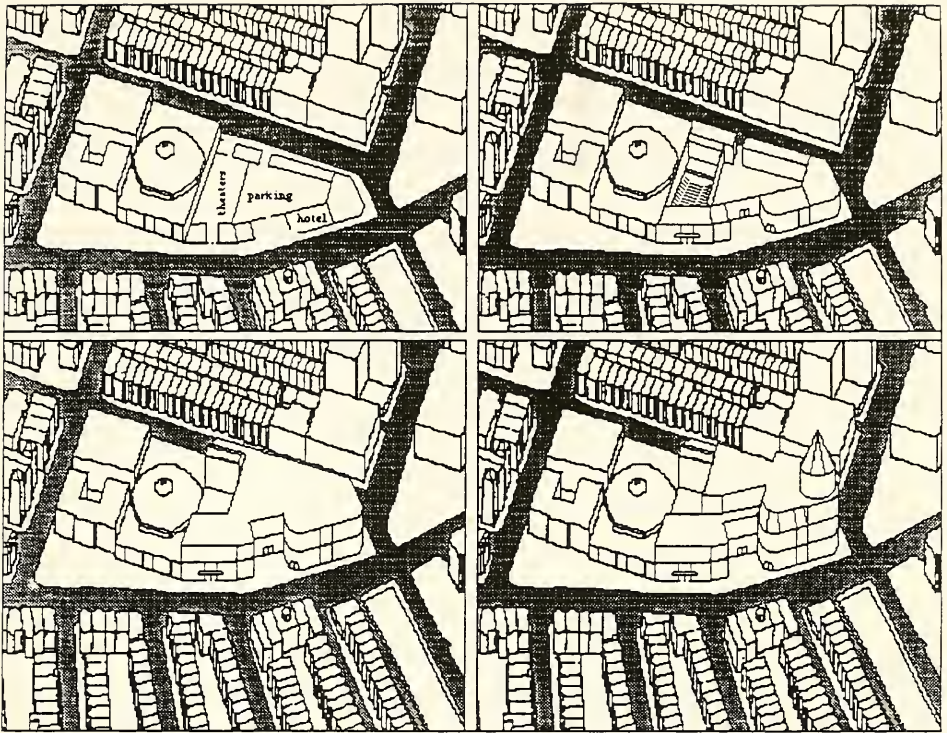
URBAN DESIGN GUIDELINES

The stretch of Tremont Street near Montgomery Square in front of the BCA is a hub of commercial and cultural activity for the South End. Around the bend of Tremont Street the activity dies down with the BCA parcel used for parking and a sculpture garden, the Franklin Institute development site, and the community gardens and a public sitting area on the south side of the crossroads.

The intersection of Tremont and Berkeley Streets, which is a major symbolic entrypoint to the South End, now seems very open and exposed. New buildings on the BCA parcel and the Franklin Institute site can help to enclose this place into a square of considerable importance in the city. Because of the presence of open space on the south side and the configuration and location of this intersection, taller "signature buildings" could contribute landmarks without overwhelming the rowhouse character of nearby residential streets.

The National Theater, once a popular neighborhood movie house, has been vacant a number of years and is in substandard condition. Its 3500 seat capacity makes its present configuration no longer viable for today's smaller theater and movie audiences. The option of retrofitting the National Theater for current needs has been studied (1989 Master Plan by Graham Gund). It is likely that, because the National Theater is not considered to have significant historic architectural merit, the preferred alternative will be to replace it with a complex of smaller theaters.





For the second alternative, the National Theater would be demolished and replaced by a three theater complex (1000-1200 seat flexible theater, 350-450 seat proscenium theater, and 175-200 seat cinema). A small hotel would be the major commercial development component. A parking facility and loading areas to accommodate both the Center and the hotel would also take up a major portion of the site.

Massing

The height for the hotel/parking/theater development would vary between approximately 45' and 65' at the street line. A small additional height in the center and end of the site might permit more income-producing hotel rooms, while a special skyline feature on the corner, perhaps housing a restaurant, function room, or executive suites, would create the effect of a "signature building."

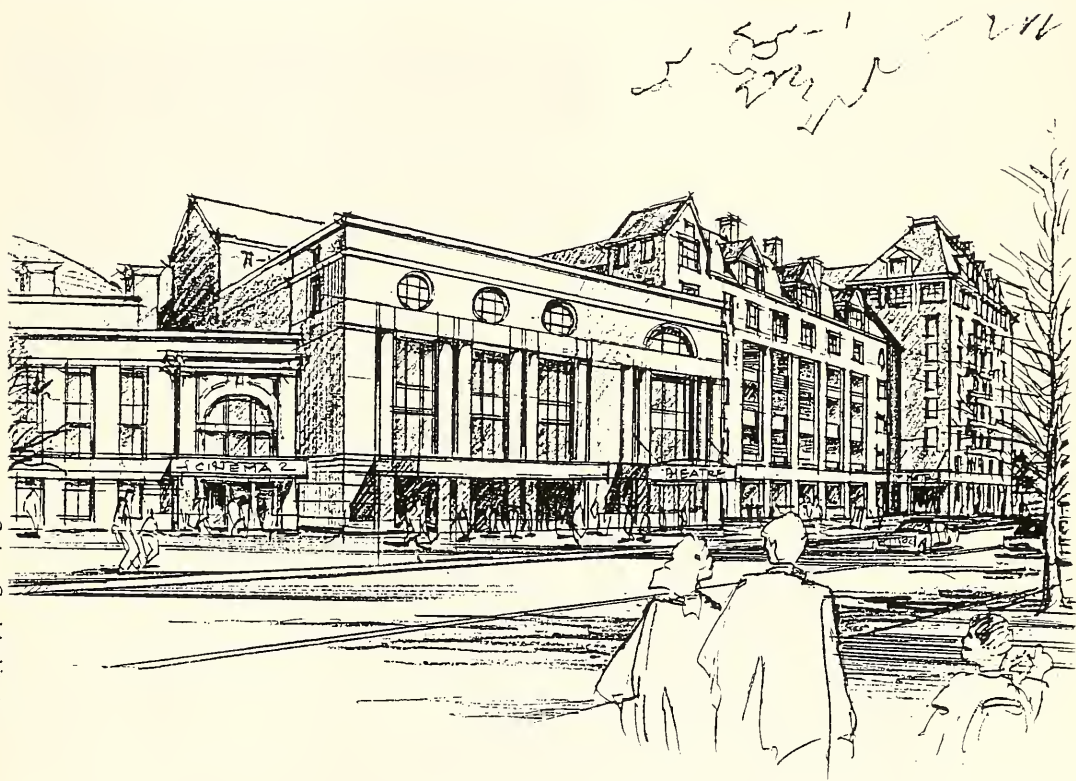
The massing and sequence of uses should draw people around the bend from the Cyclorama. The massing of the new building next to the Cyclorama should reflect that of the studio (Tremont Estates) building while having the grandness of a theater facade with marquee. From the Cyclorama plaza the roofscape of the hotel should be visible above the new theater. Having the "signature building" project out beyond the property line on the corner could improve the quality and sense of enclosure of the intersection; and that open space could be replaced by a niche of equal size further down the long Tremont St. streetwall.

Architectural Character

The architectural character of the new BCA development should express its uses and its context. The forms should read as two buildings -- a theater and a hotel -- and be consistent with traditional expectations of a grand theater facade and a small urban hotel. If a bank is located on the corner, a sense of the institutional strength of such a use could be incorporated.

One of the major challenges of the BCA development project will be arriving at an architecture which is appropriate to these uses, and which both fits in with the historic character of the South End and reflects today's diverse arts and cultures represented by the Center and the neighborhood population. While the scale and style of the architecture should, in some ways, be a 1990s variation on Victorian forms, it should also signify that this is an arts center developed during this era.

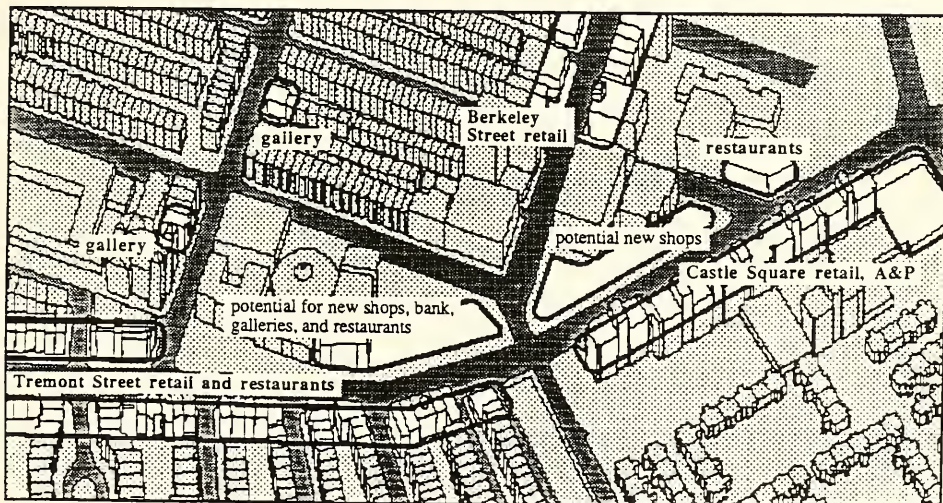
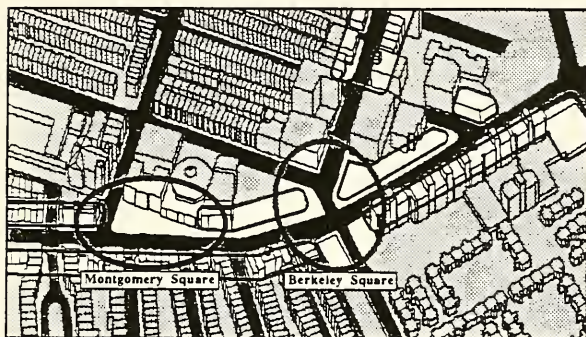
For background information, see Design Analysis and History in the Appendices.



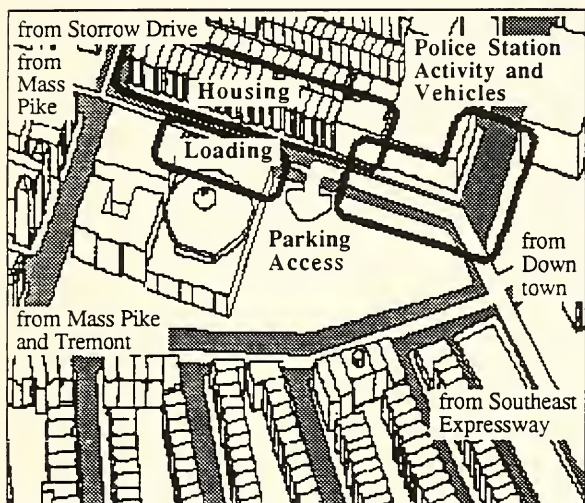
Tremont Street Context

The development of the BCA parcel and, possibly, of the Franklin Institute site provide an opportunity to link the retail stretches of Tremont Street and Berkeley Street. Montgomery Square and Berkeley Square would serve as important orientation and meeting points. The area could be unified through special streetscape treatment which reflects the historic architecture, the ethnic diversity of the residents, and the arts center as its central institution.

The retail opportunities within the new BCA development will relate to retail activity along Tremont Street, changing over the years. Presently Tremont Street has a wide mix of shops and services. The A&P, a hardware store, and a gym are located in Castle Square. West of Berkeley Street a range of merchandise and services can be found including inexpensive clothing, local designer clothing and furnishings, antiques, video rental, florists, and hair dressers. The area also provides subshops, inexpensive eateries, an Ethiopian restaurant, and a number of "fine dining" restaurants which draw diners from throughout the city.



The retail uses of the new development might logically complement the BCA as galleries, artists supplies, local designer shops, and a cafe that is open into the late hours. A gift shop selling artworks and quality souvenirs of interest to the hotel guests as well as local residents would also be appropriate. The need for a bank in the neighborhood might be met here as well; perhaps a bank could be located as an anchor at the Tremont/Berkeley corner which might be a difficult location for small retail.



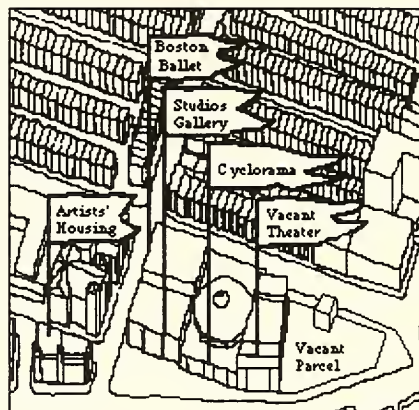
Warren Avenue Context

Traffic and parking are one of the key concerns of a new development and a transportation study will be required. The theater and hotel uses will generate additional cars and delivery trucks. Because of the location of the site most of the traffic is likely to come down the commercial Tremont and Berkeley streets. The access to the parking facility and loading for the theaters would be located on Warren Avenue; with its rowhouses and police station measures need to be taken to minimize the impact on residents and to resolve the conflict with police station vehicles.

The Warren Avenue street frontage, while not having enough exposure for retail, should not present blank theater and parking structure walls to the community. An appropriate streetlevel use would be the needed studios for visiting artists, musicians, and writers with living space above and storefront-like work studios located along the street so that at certain hours other artists and community people could "drop-in."

**Boston Center for the Arts
Preliminary Report on
SITE DEVELOPMENT OPPORTUNITIES**

**IV. THE THEATER
COMPLEX**



THE THEATER COMPLEX

Critical Thinking on the Need for and Impact of a Multi-stage Presentational Facility

When any commodity is introduced to the market, its success or failure is most often determined by simple demand. We know that, as a commodity, presentational environments for the performing arts in Boston are scarce. But does this also mean such spaces are in demand?

In 1987, ARTS/Boston and the Mayor's Office of the Arts and Humanities surveyed performing arts organizations of varying size and with a variety of performance disciplines. Of 230 organizations surveyed, 110 responded. Overwhelmingly, responding organizations whose audiences must follow them from rented hall to rented hall expressed their need for additional performance and rehearsal facilities in Boston, preferably in central Boston. Many of these groups also called for the upgrading of existing performance facilities. The Space Chase Survey, as it was called, concluded that there is a definite need for affordable/accessible theatres with good support facilities, and that these organizations would welcome the opportunity to present their programming seasons in such spaces.

In anticipating the need for new theatre space, we also must include a base of arts and non-arts users who were not surveyed. This group includes the concert presenter/impresario and the institution/corporate meeting planner.

The presenter of a jazz concert series, for example, needing a well-equipped, economically viable theatre space may be at least as frequent as a dance organization. The corporate meeting planner, special events producer, college or university events office, political campaign manager, commercial multi-media presenter, and scores of other potential theatre users would only contribute to the Survey's conclusion that strongly states: Boston needs more theatres for live presentations.

The Space Chase Survey also queried performance organizations regarding the size and type of theatre they need, based on performance discipline and presentation economics. The Survey demonstrates that several new theatres are needed in Boston, and that these should be of varying sizes from 150 seats and 1,200 seats. In some cases (those specifying 199 seats and 399 seats) performing arts union regulations dictated the preferred house size. Mostly, though, basic economics--of the

cost of presentation vs. the size of audience required to cover this cost--was the focus of respondents' thinking on the issue of number of seats. Also entering into their response was the degree of intimacy required of respective performance disciplines.

In preparing this study, we have used the information contained in the Space Chase Survey and numerous other studies, some of which were previously conducted for other examinations of the National Theatre. Additionally, we have conducted fresh interviews with potential users of new theatre space at the Boston Center for the Arts. Similarly, our conclusions are that theatres of varying size and purpose are needed.

There are three factors which are in command of any decision regarding theatre size:

1. Audience/house size in relation to discipline: Different performance forms require different relationships, even different acceptable distances, between the stage and the audience member in the last row of the house. A string quartet and a full symphony orchestra each has a separate relationship to its audience--the quartet performing a repertoire that was written for intimate or chamber presentation, and the orchestra's repertoire and instrumentation designed for performance in great halls.

A dramatic, non-musical performance can be presented in a large hall, using amplification, but something is lost. The unamplified speaking voice, theatrical monologue and dialogue, requires an audience that is present, attentive, and relatively nearby. Even the most vocally well-trained actor cannot project a stage whisper into a cavernous environment and expect it to be heard clearly at the rear of a too-large hall.

2. Expected audience in relation to discipline and attraction: Dance Umbrella, a presenting organization in Boston, has been active for a long enough time that they can estimate with reasonable accuracy the size of an audience, or expected turnout. Promotion, publicity, the choreographer's name and reputation, and other factors can be considered in this estimation, along with historic data from previous seasons. This critical number for Dance Umbrella presentations at the BCA's Cyclorama has been 500, and it is this figure that allows the organization to plan budget, select the number of

public performances to be offered, and make choices about paid advertising, house management, and so forth.

Dance Umbrella's executive director, Jeremy Alliger, perceives a critical house size of between 400 and 500 to make the economics work for his organization. For his events to take place in a larger hall would probably mean empty seats and a diminution of the audience experience. Alliger believes that Dance Umbrella presentations can fill or nearly fill a smaller hall on a reasonably consistent basis.

Other presenters and promoters will require a larger hall to make the economics work for them. Concert presentations, for example, can have considerably higher costs on a per-performance basis, and they usually do not have an unearned income base to additionally support their efforts--with all of their funding coming in under the ticket window.

A concert promoter's fixed costs--talent fees, rider costs (limos, meals, hotels, sound and lighting, etc.), insurance, promotion and advertising, hall rental, box office fees, stage crew, security and house staff--should not exceed 60% of the gross potential ($G.P. = \text{number of seats} \times \text{ticket price} \times \text{number of performances}$). The minimum gross potential required in today's market is between \$10,000 and \$15,000 per performance for a name jazz artist/group or a reasonably well known pop artist. This dictates a house size of between 800 and 1200 depending upon ticket scaling, number of performances and performance days, and other factors affecting fixed costs and gross box office income. The category of artists who would fit into this scenario might include the Modern Jazz Quartet, Cleo Laine, and a host of others with similar drawing power. The bigger, costlier acts--Frank Sinatra, Liza Minnelli, and top rock acts--would continue to be presented at the Wang Center, Great Woods, and other larger venues.

3. Venue size and competition: Here again, supply and demand must be considered. Since audience capacity dictates programming selection, third-party rental desirability, and earned income potential, institutional financial needs must be plugged into the equation. But just as importantly, the

availability of halls of similar size--along with their own programming histories--must be factored heavily.

In the urban zones of Downtown, Midtown, the South End, Dorchester, Roxbury, Back Bay, Beacon Hill, the North End, and South Boston, there are far fewer performing arts (non-college/university) theatres available today than were operating 20 years ago. This Study and many previous examinations of the National Theatre have indicated that the mid-size (800 to 1200 seats) and the small theatre (350 to 500 seats) inventory is most in demand among performance organizations and other presenters.

Since its inception more than two decades ago, the Boston Center for the Arts has been considered a multi-disciplinary institution. Both the performing and visual arts have been resident, yet the configuration of facilities has been most strongly supporting of visual arts activities and events.

A significant argument, exclusive of the BCA's role and obligations in developing the parcels entrusted to it, is that a theatre complex moves the BCA as an organization much closer to the fulfillment of its mission in the arts and community service.

With the opening of the Tremont Galleries in the Cyclorama building and with considerable progress made against that building's capital requirements, it is not too early to consider the next phase of physical growth. We believe that the expansion program--envisioned as a commercial/non-profit venture--will bring on line the new performance, film/video, and rehearsal facilities that are mandated within a regionally important, multi-disciplinary arts center.

Other cities have recognized the regional movement in the professional arts and have responded, most quite successfully, in the provision of supporting facilities. Denver, Milwaukee, Tacoma, Phoenix, Nashville, Memphis, Tampa, Bellevue (WA), Arvada (CO), Scottsdale (AZ), Cleveland, Pittsburgh, Philadelphia, Oakland, Long Beach, Washington, D.C., San Jose, San Antonio, Orange County (CA), La Mirada (CA), Syracuse, St. Louis, and many other U.S. cities, counties, and towns have built new multi-arts facilities over the last two decades. Some have reused older buildings such as warehouses and train stations, while others have created new spaces from the ground up.

In each case, performance facilities have been planned to accommodate a mix of local, regional, and nationally touring performing organizations--from chamber orchestras to ballet companies. In some cases, theatre designs have been dictated by the specific needs of anchor tenants; in others, general and multi-use configurations have best served a variety of performance forms. In some instances, new and retrofit halls have opened and been found lacking in acoustic excellence or they have been built with less than adequate production support (wing space, lighting, etc.) or audience amenities. In most cases, though, careful planning and design have given this new inventory of performance spaces quite high marks and, in the most recent among these facilities, designers have taken great advantage of the latest digital electronic and materials technologies.

For the BCA and for Boston, a new performance complex is now due. The configuration of facilities proposed here meets many of the general and specific needs of the arts community and its public. Further, the footprint of this theatre complex, if it is to contain the kind and number of performance facilities desired, is (unfortunately, some may think) quite different from the footprint of the existing National Theatre. It is also questionable, given the theatre's present state of decay, whether there would be any cost benefits to the configuration of new facilities within the old National's shell. Here, we can expect a great deal of subjective argumentation that can only be addressed within a phased architectural and engineering review. And launching such a study at this time would presuppose an overall development plan with considerable disregard for the innovative design solutions the two commercial programs may happily impose upon the site.

The BCA intends to remain open and flexible with respect to both the design and development opportunities it now hopes to solicit, and there is a great deal of hard, creative work to be done before the first shovel is turned.

With the support and resolve of the City, the BRA, the BCA Board, the South End's neighborhood and block organizations, artists and the arts community, the commercial sector, and the large and culturally diverse group of individual citizens who stand most to gain from this enterprise, a consensus and an achievable plan will emerge. This study advances the discourse on what we need to build, and suggests only that these facilities can and should be built. With the acceptance of these conclusions, we can now begin to assemble the resources that will be required, and to marry our purpose with a practical, highly creative resolve.

Theatre Specifications

1. The National Theatre.

- 1,100 - 1,200 seats
- Design priorities to reflect emphasis on music programming, with stage and production support capable of handling presentations in dance, musical theatre, and other performance forms without compromise.
- Full wing, pit, and fly house with a minimum of 50 line sets. Pit may be apron elevator system with partial thrust in "up" position.
- Possible R.T. adjustments through ARS or other digital sampling systems.
- Programmable, d.p.c. lighting system and full instrumentation.
- Full house/stage sound reenforcement system.
- Interior amenities to include generous lobby, coat check, etc.; should have interior pass-through to Cyclorama main floor.
- To be fully handicapped accessible.

2. The BCA Stage.

- 450 - 499 seats
- Design priorities to reflect emphasis on dramatic theatre and dance programming, with stage and production support capable of handling presentations in music, musical theatre, and other performance forms without compromise.
- Full wing and fly house with a minimum of 50 line sets.

- Configuration to be hybridized proscenium with full or partial thrust at apron.
- Possible R.T. adjustments through ARS or other digital sampling systems.
- Dressing and costuming facilities; production support areas; full communications among all production areas.
- Programmable, d.p.c. lighting system and full instrumentation.
- Full house/stage sound reenforcement system.
- Interior amenities to include generous lobby, coat check, etc.; may have interior access to Cyclorama main floor.
- To be fully handicapped accessible.

3. BCA Cinema.

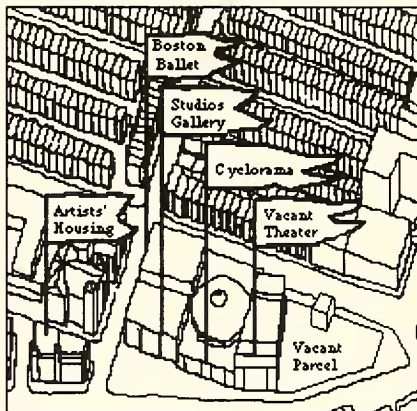
- 175 - 200 seats
- 35mm, 16mm, and slide and video projection capable.
- 360° sound capability.
- Lobby with concession sales area.

4. Rehearsal Facilities (2).

- One 60' by 40' minimum for dance; dressing/shower areas here, or to be shared with stage facilities.
- One 50' by 40' minimum for music, dance, and other forms.

**Boston Center for the Arts
Preliminary Report on
SITE DEVELOPMENT OPPORTUNITIES**

V. CONCLUSION



CONCLUSION

This study presents a serious option for the development of parcels controlled by the Boston Center for the Arts, including that now occupied by the existing National Theatre. As a component of the BCA's long range planning initiative, this study is in line with the general directives of the BCA Board, whose priority has long been the development of the site in its entirety. It is a realistic expectation of the BCA Board that a commercial development(s) will be required to assist in the financing of non-commercial, arts related facilities which will share the site. The Board and staff of the BCA will now use this study to assess development potentials, and to attract commercial interests most likely to join the BCA in realizing the plans set forth in this document.

This is the second part of a master planning study for the BCA site which was initiated with the 1989 Master Plan by Graham Gund. While the residential component of the 1989 plan could feasibly be placed on the site, the hotel proposal contributes an element which serves the entire site both financially and programmatically. The resulting set of mutually beneficial elements promotes the premise that the sum of the Center's parts is its strength.

The hotel component is a viable response to one of Boston's major economic requirements, the strengthening of tourism-based segments of our economy. It is integral because, as a commercial program, it lends itself specifically to the activity base of the BCA block and to the financial requirements of the whole plan.

The parking component will serve the hotel, BCA audiences and visitors, and a neighborhood already under the strain of too little automobile storage at street level. It is integral to the development plan because this same neighborhood will require a reasonable absorption of autos carrying people to events taking place in the theatre complex. And it is integral as a viable financial element within the construct of the whole plan.

As much as the theatre complex relies on the other components for its financial feasibility, it is itself the programmatic anchor for the other components and, therefore, the indirect financial engine driving the whole scheme. Preliminary interest among professional performance organizations, coupled with the conclusions of performance space surveys in Boston, indicates that the theatre

complex is not only a desirable development direction but also a potentially quite successful one.

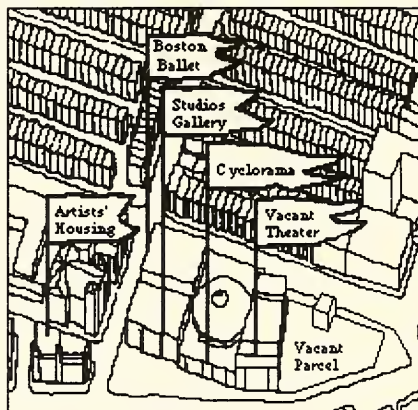
As a developing, regionally important arts center, the BCA and its partners within the arts community must have the ability to present in a multi-disciplinary environment, supported by facilities of professional class.

The option put forth in this study represents a platform for new dialogue concerning the future of the BCA, the arts, and planning directives impacting the neighborhood and the South End. It is hoped that this process will remain open and lively and accessible, with new ideas and broad participation encouraged at every step.

**Boston Center for the Arts
Preliminary Report on
SITE DEVELOPMENT OPPORTUNITIES**

APPENDIX A

**Summary -- BCA Three Year
Operating Program and Long
Term Capital Plan, June 1990**



**Boston Center for the Arts
THREE YEAR OPERATING PROGRAM
Long Term Capital Plan
JUNE 1990**

SUMMARY

**I. Mission of the Boston Center for the Arts:
Creation, Exhibition, Performance, Education**

The mission of the Boston Center for the Arts (BCA) is to encourage artistic creation and performance by bringing together artists of different disciplines to create new works and to provide audiences with high quality artistic experiences in a stimulating environment.

Toward this end the BCA:

- 1) fosters the creation of contemporary works in the visual arts, music, dance, and theater by providing functional, affordable space and an environment which enhances collaboration and synergy.
- 2) attracts audiences by presenting, co-sponsoring, and providing space for exhibitions and performances.
- 3) broadens public understanding and appreciation through quality public education programs at the BCA and in public schools and community centers.
- 4) preserves and restores for reuse as cultural facilities the BCA's historic buildings

II. Role in Boston's Cultural Scene

The BCA presently supplies space for artists to create and present their work in the visual arts and, to a more limited degree, the performing arts. With a more aggressive utilization of its existing facilities and the addition of new performance and film/video space, the BCA will be uniquely capable of serving as a center for all disciplines ranging from the visual arts to theater, music, dance and kinetic images.

3 Year Operating Plan and Long Term Capital Plan

1) Program Plan

- The Public Programs seek to expand substantially exhibition and performance activity and art education programs, particularly with the public schools.
- The Studio Program seeks to broaden the diversity of the artistic disciplines at the BCA and improve the quality and diversity of its studio space offered to artists.

2) Facilities Development Plan

- restore and renovate the Cyclorama exhibition and performance space and the existing artists' studio spaces,
- increase substantially the BCA's performance facilities and add new film and video facilities,
- develop a portion of its vacant land for a parking facility and a new South End commercial enterprise that will provide the BCA with the means to create new facilities, to expand, and to develop its public education, exhibition, and performance programs in future years.

3) Institutional Plan

- broaden and strengthen the BCA's Board of Directors and its staff, in particular re.: programming, facilities maintenance and development, fund-raising, financial control, new sources of revenue, marketing and public relations.

4) Financial Plan and Three Year Operating Forecast

- anticipates the operating budget to grow from approximately \$591,000 in '89, to \$715,000 in '90 and \$1,120,000 in '92.
- earned income is projected to continue to make up over 60 percent of revenues.
- fund raising for projects and administrative costs will grow from \$207,000 in '89, to \$274,000 in '90 and \$417,000 in '92, of which funds from government will diminish from 16 percent in '90 to 5 percent in '92.

5) Fund-raising Plan

- based on the need for:
 - annual fund-raising to meet administrative costs,
 - specific fund-raising for each project ,and
 - a series of capital fund-raising campaigns to fund development projects, including:
 - in 90-92, a \$3.7 million Cyclorama Fund Drive of which over \$1 million has been raised to date,
 - in 92-95, a \$2 million Tremont Estates Studio Campaign
 - a new performance complex

III. Program Plan

The 3 year program plan for the BCA is divisible into two segments: public programs and a studio program.

A. Public Programs

1. Major Art Exhibitions

- a. **Regional Art.** to position New England as a nationally competitive cultural region in the contemporary art context, continue and expand exhibitions of regional work:
 - **"Massachusarts"**, a multi-disciplined arts festival featuring multi-media installations, paintings, photography, prints, crafts, film, video, literature, poetry, choreography, drama and music by 150 recipients of Massachusetts Council on the Arts Fellowships.
 - **Annual Boston Drawing Show**, expanded to exhibit works of works of New England artists.
 - **Annual Within Show**, exhibiting painting, prints, drawings and sculpture of Boston artists.
 - **Annual South End Open Studios Weekend**, enabling the public to see the art of 200 South End artists on exhibition in their studios and galleries.
- b. **Experimental Work.** continue to serve a regional need by presenting and supporting large-scale experimental works with emphasis on installations and site-specific pieces which draw upon the unique architectural volume and features of the Cyclorama:
- c. **Art Exchange.** continue to promote and sponsor various art exchange projects, such as the recent exhibits of works from Czechoslovakia and Ireland and future exhibits from Poland and Latin America.

2. Education

continue and expand:

- public school arts education programs, such as supplementary arts programs at the Blackstone and Hurley schools.
- education programs of resident arts organizations, such as
 - . the Boston Ballet School, which offers ballet training for both children and adults at the BCA and in public schools;
 - . MJT Dance Company and Gladdance, which offer modern dance training for children and adults;
 - . Community Music Center, which offers individual and group music education for children and adults; and
 - . individual and group art lessons in various media and life drawing classes offered by resident artists in their studios.

3. Architectural Exhibits

continue to plan collaborations between artists, architects, the community, and preservationists building upon the BCA's historic buildings, such as:

- an oral history of the Center and neighborhood created by a Scholar-in-Residence at the BCA.
- 1989 Remaking Boston, a presentation of historic building renovation in Boston, co-sponsored by the Boston Preservation Alliance and curated by the BCA
- present special exhibits in conjunction with the national American Institute of Architects 1992 convention to be held in Boston.

4. Community Events

continue to make the Cyclorama available for community, corporate and public events, particularly those which benefit community organizations and increase audiences and earned income.

B. Studio Program

broaden the artistic disciplines in the Studio Program by attracting studio residents from an increasing range of disciplines and thereby enhance opportunities for more interdisciplinary collaboration and cultural diversity.

- make available more temporary work space for multi-disciplinary art projects; assist in fund raising
- when sufficient space is available, initiate an artist residency exchange program designed to attract selected artists to the BCA for one year fellowships from other cities, including Boston's sister cities overseas.
- maintain and improve administrative procedures for tenant selection, leasing, grievances and support; provide part-time job opportunities for BCA artists.
- add studio space as part of redevelopment on the BCA's vacant parcel.
- the nine residential studios in the St. Cloud building owned by the BCA should attain cash flow break even in the next several years.

IV. Facilities Development Plan

The Long Term Facilities Development Plan of the BCA is divisible into three segments: restoration and refurbishment, National Theater renovation or new theater construction, and new building. (see following section)

V. Institutional Plan

The BCA's Institutional Plan will focus on continued development and cultivation of various constituencies in an effort to broaden the participation in the Center on many levels.

A. Board Development

The BCA will continue to expand and broaden the Board of Directors to improve the BCA's fund raising capability, increase cultural diversity and enhance community and corporate support and to increase audience building activities.

B. Constituent Organizations

1. **President's Council.** to advise the President on a variety of programmatic initiatives.

2. **Board of Overseers.** to actively participate in specific fund raising, program and public relations projects of the Development Committee.

3. **Membership.** consists of several categories of giving and provides a variety of benefits.

4. **Artists Group.** two members sit on the Board of Directors and provides liaison with artists.

C. Administrative Development

The BCA is managed by a small staff headed by the President and CEO who supervises five primary areas of the BCA's activities: Program, Facilities Management and Development, Finance and Control, Development and Marketing. A primary objective is to recruit and develop senior professional management.

VI. Financial Plan Objectives and 3-Year Forecast of Operations

The goals of the BCA's 3-year financial plan are as follows:

- Cause the programs sponsored by the BCA to be fully funded and by a combination of earned and unearned resources.

- Cause the general administrative costs of the BCA to be tightly controlled so that they can be funded entirely from the above sources as well as funds raised from annual giving.
- Undertake capital fund drives to preserve and renovate the Cyclorama in 1990-1993 and Tremont Estates Building in 1993-1995.
- Undertake the development of the National Theater, or new theater complex in conjunction with an overall development plan.
- Plan and possibly undertake development of the BCA's vacant land with parking or other buildings to provide a positive endowment to fund expanded BCA contemporary programs and operations.

VII. Fund Raising Plan

The Fund Raising Plan for the BCA has three components:

- A. Annual Operating Fund Raising. to meet operating deficits
- B. Project Funding. to be funded out of project income and grants
- C. Capital Funding Campaigns.
 1. Cyclorama Fund Drive
Goal: \$3,710,000, of which \$1,042,500 has already been raised Timing: 1990-1993
 2. Tremont Estates Building
Goal: \$2,000,000+ Timing: 1993-1995
 3. National Theater Renovation or New Theater Complex
Goal: to be determined Timing: 1992-1995

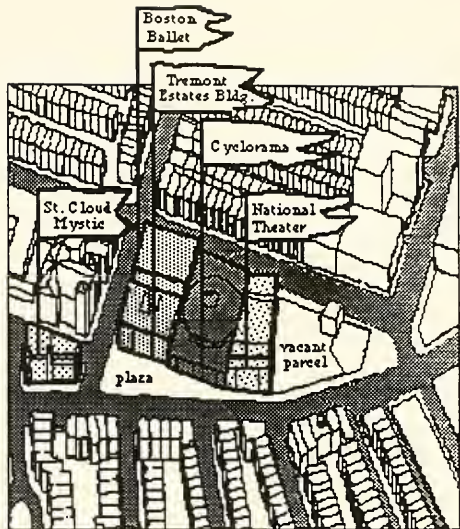
BCA Facilities

Restoration Projects
completed or underway by '90

New Boston Ballet Building
new facility with studio, rehearsal,
and office space

Mystic Bridge - St. Cloud
Property
33 condos including
9 rent-subsidized artists' live-work
spaces

Community Music Center
8,000 sq. ft space
renovated in ground level of
Cyclorama



BCA 1989 Master Plan Summary

- . Renovate Cyclorama & Tremont Estates
- . Build new Ballet Building.
- . Rehab National Theater into several medium-sized performance spaces.
- . Redevelop Vacant Parcel to provide income:
 - . approx 160 studios, offices, condos,
 - . 500 car parking,
 - . ancilliary commercial uses.

Preliminary Renovation Cost Est.

Cyclorama	\$6.4m
basement level	\$0.8 m
upper level	2.3 m
Tremont Estates Bldg	\$1.9m
Tremont St. Cafe	1.2m
National Theater	8.1m
theater renovation	\$5.0m
BFVF facility	1.4m
new addition	1.7m
Total Cost	\$14.3m

BCA 1990 3 Year Plan Summary

Cyclorama:

- . \$3+ million renovation for improvements to infrastructure, Community Music Center, theaters, facade, public, Tremont St. Plaza

New Boston Ballet Building

- . under construction

Tremont Estates Building

- . short term repairs
- . (post '92) major upgrading

Vacant Parcel

- . short term--improve parking
- . long term--300+ car parking and income-generating signature building

National Theater

- . 1990 emergency repairs
- . current long-term plan: convert into a 650-800 seat theater and film/video facility
- . alternative plans being studied

BCA 1989 Master Plan Cyclorama

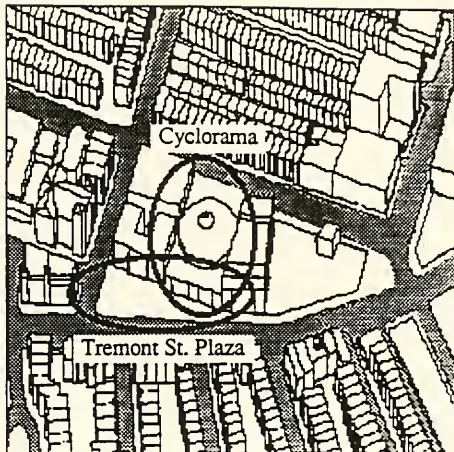
The Cyclorama is used for major exhibitions and performances, and for special events. It is listed in the National Register of Historic Places. In 1989 its front and back facades were restored at a cost of \$200,000.

proposals for main level:

- . continue major exhibitions
- . relocate BCA's primary gallery
- . add children's or other specialty gallery
- . renovate kitchen for cafe and catering
- . renovate BCA offices

proposals for ground level:

- . continuing uses:
 - . Ehrlich Theater-100 seat, resident theater needs renovation, including new lobby and rest rooms
 - . Community Music Center renovated '89
 - . 100 seat black box theater built '89



BCA 1990 3 Year Plan Cyclorama

\$3.7 million renovation for long over-due maintenance and to improve appearance of facade and public areas.

commenced spring 1989:

- . Community Music Center
 - new class rooms and administrative space
- . new small theater and Ehrlich Theater improvements
- . substantial infrastructure improvements (next card)
- . Cyclorama lobby to income-generating commercial and gallery space, and improved BCA offices (planned for '92).

substantial infrastructure improvements:

- . handicapped access, new rest rooms, roofing, window and masonry repairs
- . new electrical, heating, and ventilation systems.
- . air conditioning to extend use of facility into summer
- . new security to enable exhibitions requiring medium and high security

Tremont Street Plaza

\$125,000 for new signage, landscaping and lighting

BCA 1989 Master Plan

Boston Ballet Building

\$7 million new facility for Boston's premier dance company, completion '91

Tremont Estates Building

- . houses fifty artists' work studios and an art gallery
- . needs renovations & systems upgrade
- . potential for ground floor art-related retail, gallery, and cafe functions

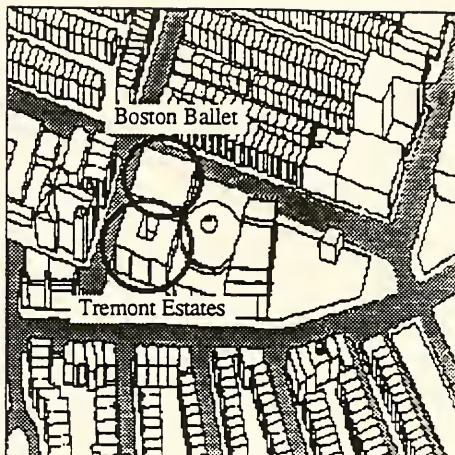
BCA 1990 3 Year Plan

Boston Ballet Building

under construction: new 5 story building expanded office, rehearsal, performance, and ballet school space

Tremont Estates Building

- . short term -- \$215,000 infrastructure repairs
- . long term (post '92) major (\$2m) upgrading including replacing original mansard-roofed top story to add studio space



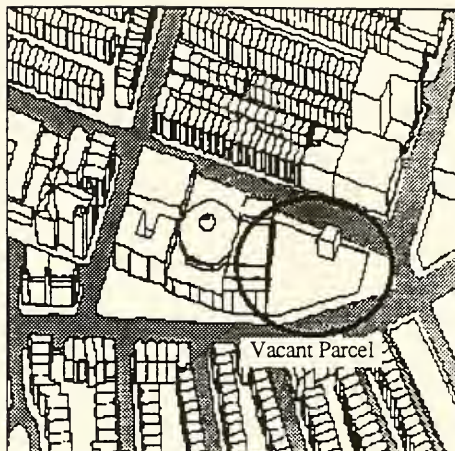
BCA 1989 Master Plan Vacant Parcel

- . 33,000 sq. ft. area
- . existing rowhouse with income-producing apartments
- . surface parking lot, newly paved, income-producing, below-grade level not open
- . corner Area-D sculpture garden

proposed: multi-use, income-producing, various massings studied

proposed program:

- . 500 car parking garage
- . ground floor art-related retail
- . 1000 sq. ft. modules for artists' studios &/or apartments



BCA 1989 Master Plan Vacant Parcel

New Development Program

- . 117,000 s.f. parking
- . 17,900 s.f. retail
- . plus artists studios (work only &/or live-work space) and leased income-producing apartments or condos

Alternatives Schemes:

	studio	housing	total
	s.f./flrs	s.f./flrs	s.f./hght
A	81/5-7	108/8-11	324/110'
B	81/5-7	139/8-18	355/177'
C	54/4-5	81/6-8	270/81'
D	81/2-4	108/5-8	324/83'

* 1000 square feet/#floors

BCA 1990 3 Year Plan Vacant Parcel

- . short term
 - improve 60 car parking lot for artists, BCA users, and community
 - . long term
 - . 300+ car parking building
 - . income-generating signature building to provide endowment for BCA and artists' studio
- planning on-going awaiting resurgence of real estate market

BCA 1989 Master Plan National Theater

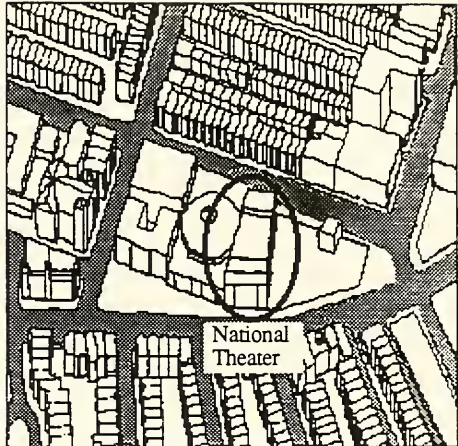
Theater Projects, Inc. study

Option #1

- . divide theater into 2 smaller theaters,
- . convert balcony areas into home for Boston Film & Video Foundation

Option #2

- . one 750 seat theater in existing hall
- . with balance of space housing theater support and leasable office spaces for a resident theater co.
- . BFVF in balcony areas
- . 100 seat screening room



BCA 1990 3 Year Plan National Theater

planned for '90: \$10,000
emergency repairs to damaged
exterior and facade clean-up

current long-term plan:

- . convert existing 3500 seat former movie theater space into a 650-800 seat theater for drama and dance
 - . convert 3rd balcony, portion of 2nd balcony and foyer for Boston Film and Video Foundation facility
- alternative plans being studied

National Theater, 1989 Master Plan

BUILDING CONDITION

structural engineer consultant found theater structurally sound;
partially open to weather and suffered extensive interior surface
damage; roof and exterior skin badly damaged

RENOVATION COST ESTIMATE = \$8.1 million

\$ 5.75 million cost estimate for basic work needed:

- . new roofing, repointing, brick replacement, new stucco facade
- . all new mechanical and electrical systems
- . new egress stairs

\$1.7 million cost estimate for new construction

- . steel and concrete black bearing wall structure as bldg skeleton
- . new brick facade on Warren Avenue
- . simple steel stud and drywall interiors

\$ 631 thousand cost estimate for exterior work

- . complete restoration of exterior skin

National Theater, 1989 Master Plan

REUSE PROGRAM

developed with Dance Umbrella and
Boston Film/Video Foundation
as potential tenants

National Theater Reuse Program:

A. Theater

B. Lobby

C. Dance Umbrella

D. Production Support

E. Boston Film/Video Foundation

F. Production/Education

G. Artists' Services

H. Screening Room Lobby

A. Theater

Main Auditorium (644 total seats)

Orchestra Level 432 seats 4370 sf

First Balcony 138 seats 1400

Second Balcony 74 seats 800

Stage 2508 sf

Orchestra Pit 720

Sound & Lighting Control Booth 300

Film Projection Booth 100

B. Lobby

Main Lobby (1st level)

@ 4 sf/st 2576 sf

Box Office 120

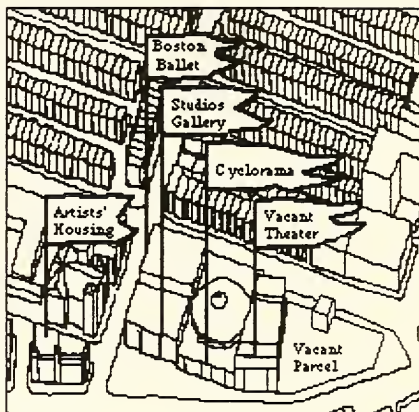
Coat Room 150

2 Public Rest Rooms 875

**Boston Center for the Arts
Preliminary Report on
SITE DEVELOPMENT OPPORTUNITIES**

APPENDIX B

**Urban Design Analysis
and History**



Boston Center for the Arts Massing



Non-Rowhouse
Buildings

Key:

Institutions

Institutions now Housing

Built as Housing/ Hotel

Former Warehouses

* Commercial

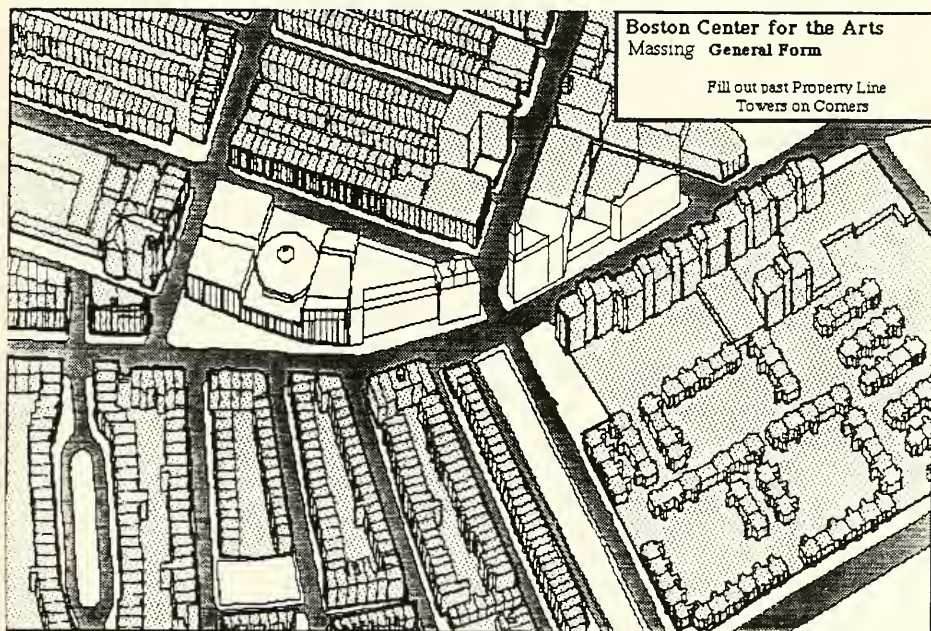
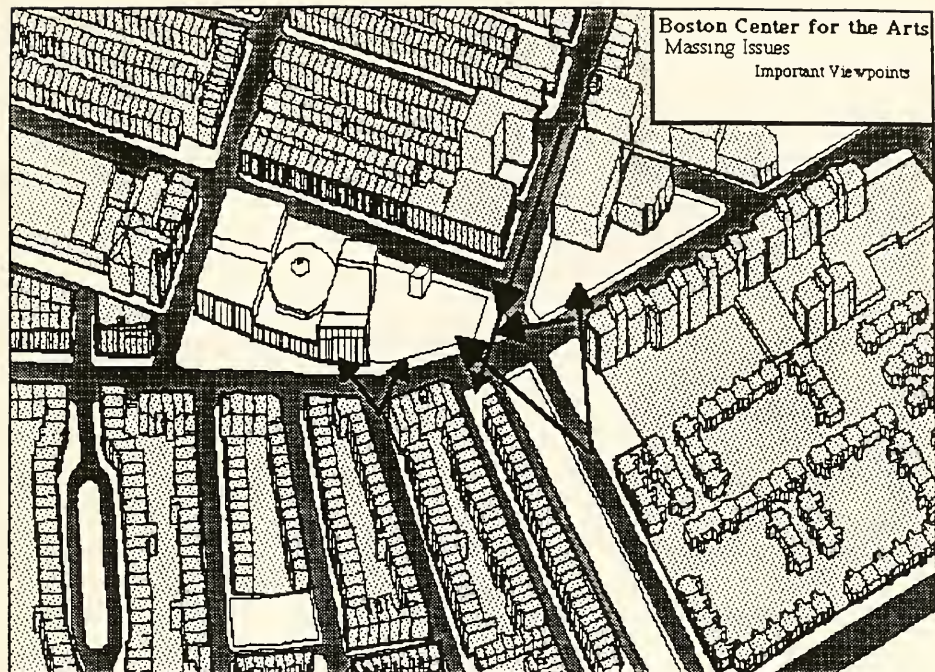
Boston Center for the Arts Massing



Major Entryways
into the South End

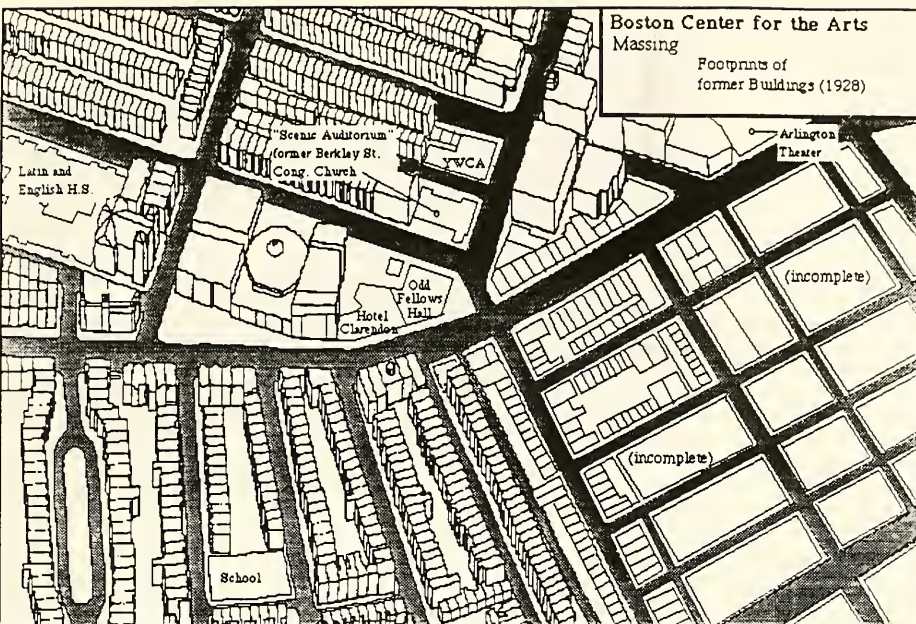
Tremont Street

East Berkeley St.



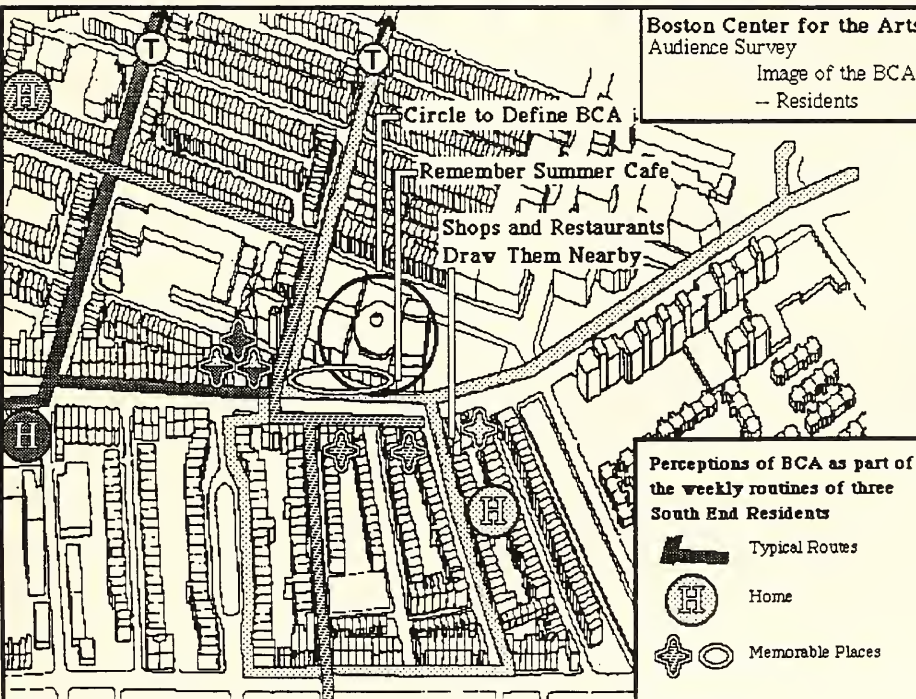
Boston Center for the Arts Massing

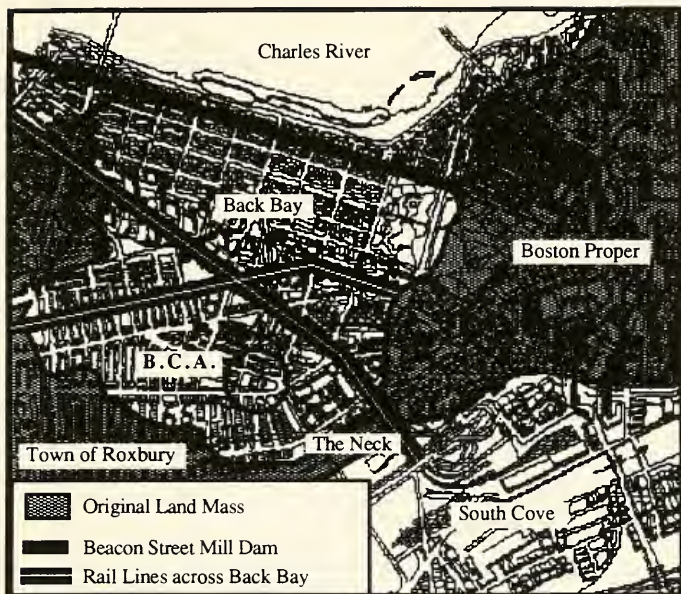
Footprints of
former Buildings (1928)



Boston Center for the Arts Audience Survey

Image of the BCA
— Residents





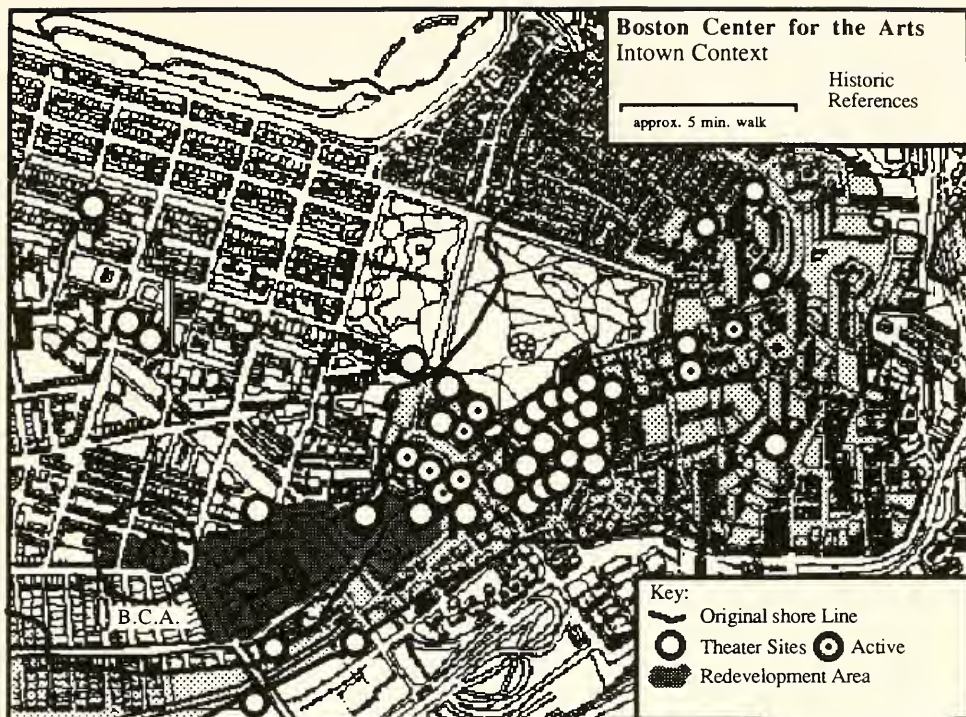
**Historic
Development of
the South End
and Back Bay**

TOPOGRAPHIC HISTORY

When Boston was first founded, its land area covered merely today's downtown core and North End -- the Shawmut Peninsula connected by the Neck to the mainland at the town of Roxbury. Washington Street was the only land route between Boston and the outside world. Much of what we know as the South End and Back Bay was tidal marshland. In 1814 an earthen dyke topped by Beacon Street and called the Mill Dam was constructed to create a reservoir to provide water power to mills at the Cross Dam (near Mass. Ave). With the invention of the railroad came two rail lines which crossed the basin to bring people and goods from the south to Park Square Station and the west to South Station. (The two lines crossed at present day Back Bay Station and the extension to Park Square was later eliminated).

The barriers across the marsh interrupted the tidal flows and caused stagnation and health hazards, inspiring the 30 year project to fill the Back Bay for residential development and adding another 450 acres to Boston's original 783 acres and, as historian Bainbridge Bunting pointed out, fusing "Boston to the mainland by increasing the width of the old Neck from a mere 1000 feet [at low tide] to over a mile." The rail lines enabled gravel for fill to be hauled in from pits in Needham nine miles away.

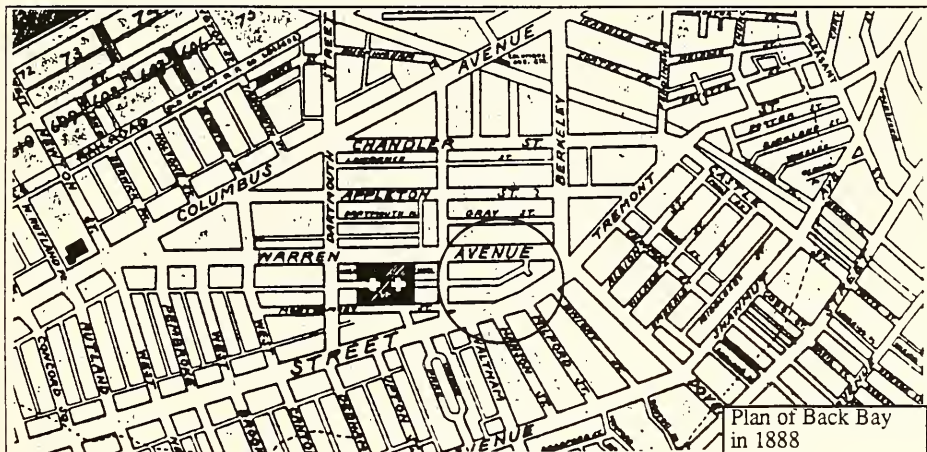
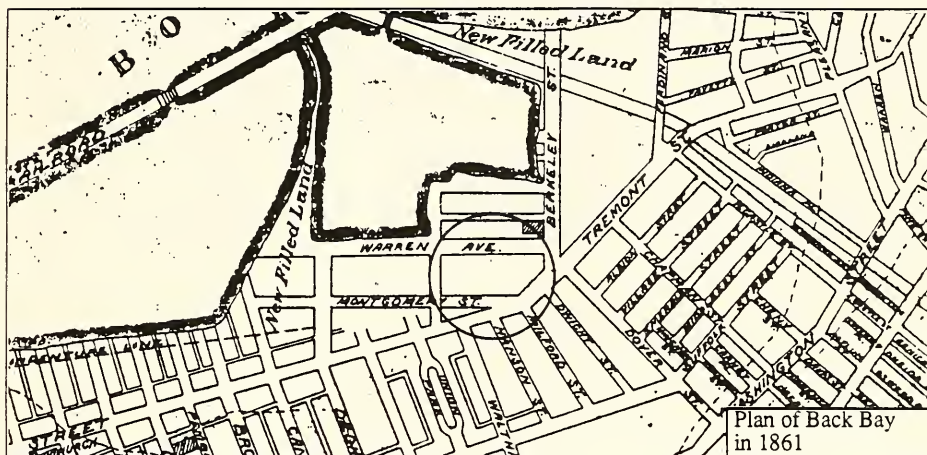
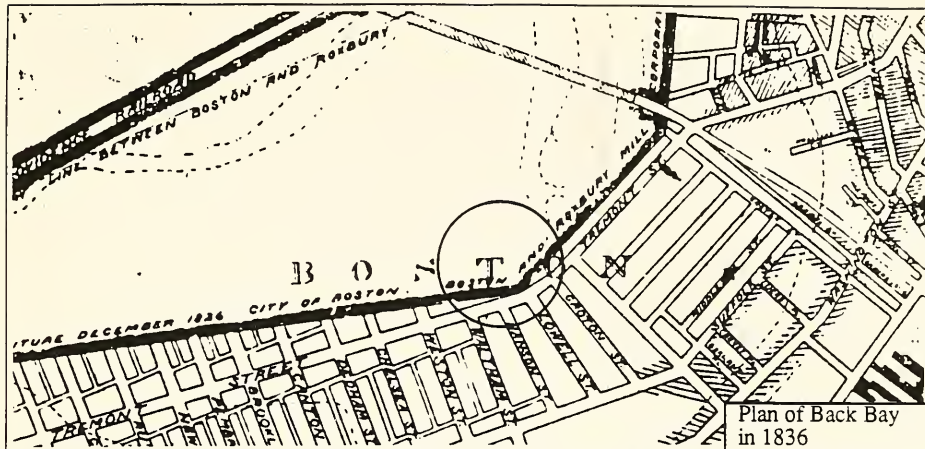
These four transportation lines through the marsh-- Washington Street, Beacon Street, the Boston and Providence Rail Road, and the Boston and Albany Rail Road (along which the Turnpike was to run) -- established the basic orientation of the neighborhood streets. The playing out of these alignments would eventually result in the BCA's irregular block at the



five-way intersection.

The earliest filling started near the Neck; Shawmut and Tremont Streets continued the basic lines of Washington Street with Dover (East Berkeley) Street perpendicular to them. The bend of Tremont Street at Berkeley reflects Washington Street as it came off the Neck to turn towards the center of Roxbury. The alignment of Berkeley (and Clarendon and Dartmouth) is perpendicular to Beacon Street with Warren Avenue running parallel to Beacon. (Other streets off Tremont run perpendicular to its new angle and intersect with Columbus and Huntington Avenues straddling the Boston and Providence Rail Line, now the SouthWest Corridor Park.)

Thus, when the South End blocks were laid out over time by the Boston Water Power Company, an odd-shaped block was created; and it is often at such anomalies in the urban pattern that public buildings and squares arise. The odd-shape made for difficulties in developing a straight forward rowhouse block and the prominent position made it attractive for public-oriented uses.



HISTORY OF THE BUILDINGS

As building began, much of the BCA block and the surrounding area was owned by famed East India merchant, John Lowell Gardner (father-in-law of Isabella Stuart Gardner). In 1864 he developed the four-story Victorian rowhouse on Warren Avenue, but the attractiveness of the block for other more intensive uses soon became evident. The next year the Tremont Estates factory building was constructed on the corner of Clarendon and Montgomery Streets for the Smith Organ Company; during the 1870s-80s, the South End was a major focus of organ and pianoforte manufacturing.

At the center of the block, the Moody Sankey Tabernacle was dedicated in 1877 seating as many as 6000 people for daily revival meetings, a Handel and Haydn Society performance, or the Festival of Choral Societies. The Tabernacle was replaced in 1884 by the feudal castle-like Cyclorama housing a huge circular mural of the Battle of Gettysburg.

Cycloramas were a popular 19th century entertainment showing scenes of famous cities and battles. After entering through a dark passageway, visitors emerged upon an observation platform in the center of the round cyclorama space; real objects in the foreground blended into the painting to give the impression of really being there. After viewing the scenes and hearing educational lectures, the visitor could move on to see historical artifacts, large paintings, and sideshows. In 1878, the "Siege of Paris" by Henri Philippoteaux had come from France via Philadelphia to Boston in a cyclorama near the corner of Columbus and Arlington Street.

The Gettysburg painting, 400' in circumference and 50' high, was painted by Henri Philippoteaux's son, Paul, who visited the battlefield and returned with war maps and his sketches to paint for two years in Paris. The observer's point-of-view was from Cemetery Ridge in the midst of Pickett's Charge.

Up the street in 1888, the "Battle of Bunker Hill" cyclorama was erected (replaced in 1894 by the Castle Square Theater -- later the Arlington Theater, now the site of the Animal Rescue League). In 1889, the Gettysburg show in our Cyclorama was followed by "The Battle of the Little Big Horn", and later "Jerusalem, the Holy City at the time of Christ", the view from the center of the volcano Kilauea with native Hawaiian singers, and finally, "Napoleon in Hell."

After being lost for 20 years, the Battle of Gettysburg painting was rediscovered in a wooden box on a vacant lot in Roxbury and, only slightly damaged, was exhibited around the country, ending at the Gettysburg National Military Park in Pennsylvania.

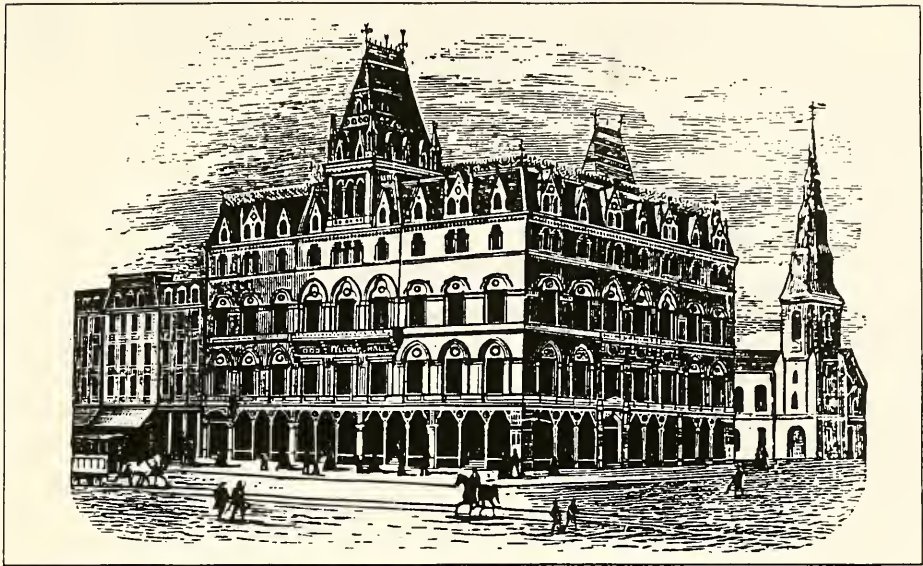
The Cyclorama space subsequently became used as the "Casino" for roller skaters and dancers, the "Rough Riding and Artillery Drill Boston Auditorium", a Spanish American War Exposition, a bicycle arena, the work-out ring for heavy-weight boxing champion John L. Sullivan, and, in 1899, the New England Vehicle Transportation Company garage where Albert Champion sold spark and ignition parts on his way to inventing the A.C. sparkplug. In 1922, the Gardner estate sold the building to the Commercial Flower Exchange which replaced the original dome with a skylight.

The Pennock Building built in 1916 as a garage, became a wholesale florist in the 1940s and was recently replaced by the new Boston Ballet Building, designed by Graham Gund Architects.

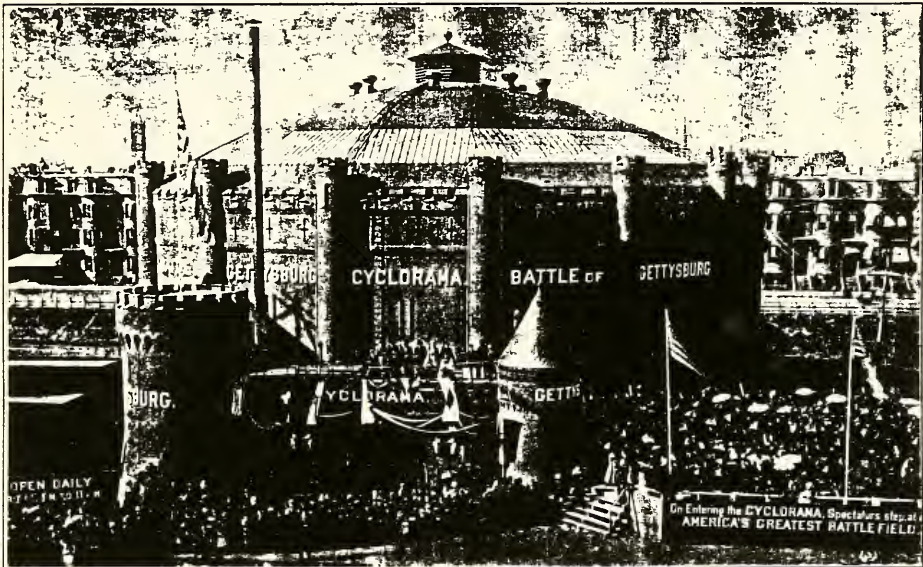
While the Cyclorama was adapted for commercial uses, the National Theater (built 1910-11) designed by Clarence Howard Blackall as a vaudeville house, continued the entertainment use of the block. It had the status as a "showing house" for breaking in new routines and for young performers on their way up (among them Fred Allen and Sammy Davis Jr.) and later became a movie house remembered from their youth by many South End residents today.

At the far east end of the block, two grand structures -- the Hotel Clarendon (built 1868) and the elegant Odd Fellows Hall (built 1872) -- graced this corner. The latter building housed numerous halls for meetings and banquets in its four-story white granite structure topped with a mansard roof and twin towers. Shops along the street provided the Odd Fellows Association with rental income. The Hotel Clarendon, owned by John L. Gardner, had a palm court, beer garden, and nightly entertainment furnished by a "ladies orchestra". After the opening of the nearby Castle Square Theater in 1894, the hotel became a favorite rendez-vous for theatrical people from all over the country and for sporting figures attracted by its manager, the retired boxing champion, John L. Sullivan. In later years it became a home for retired hoofers and singers.

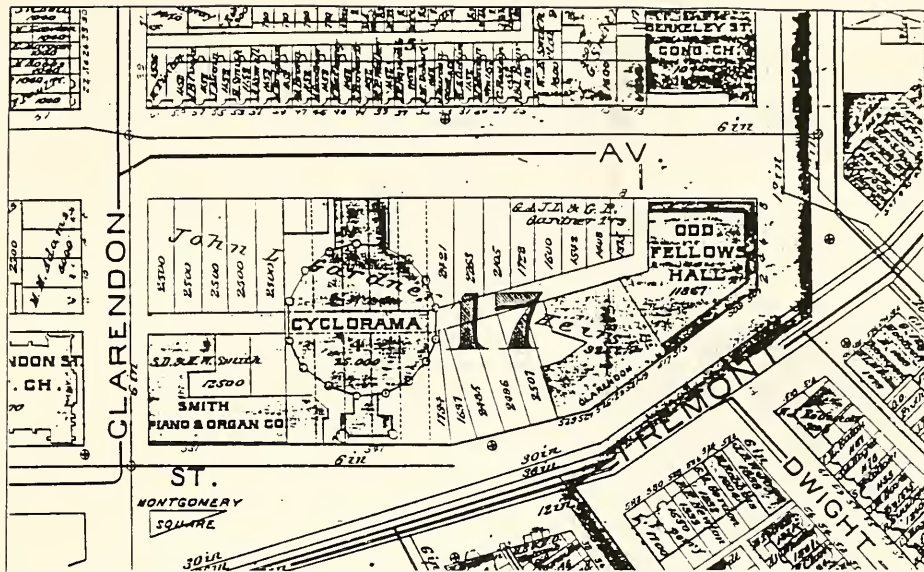
The Hotel Clarendon, which for years had been vacant and boarded up, burned in 1969. The Odd Fellows Hall had been destroyed by fire and replaced by a gas station in the 1930s; and in the 1960s the Flower Market moved closer to the expressway especially due to the problems of maneuvering large trailer trucks in the South End neighborhood. In 1970, the Boston Redevelopment Authority designated the block for an arts center and the site has gradually been fulfilling the expectations of the urban renewal plan and the South End community.



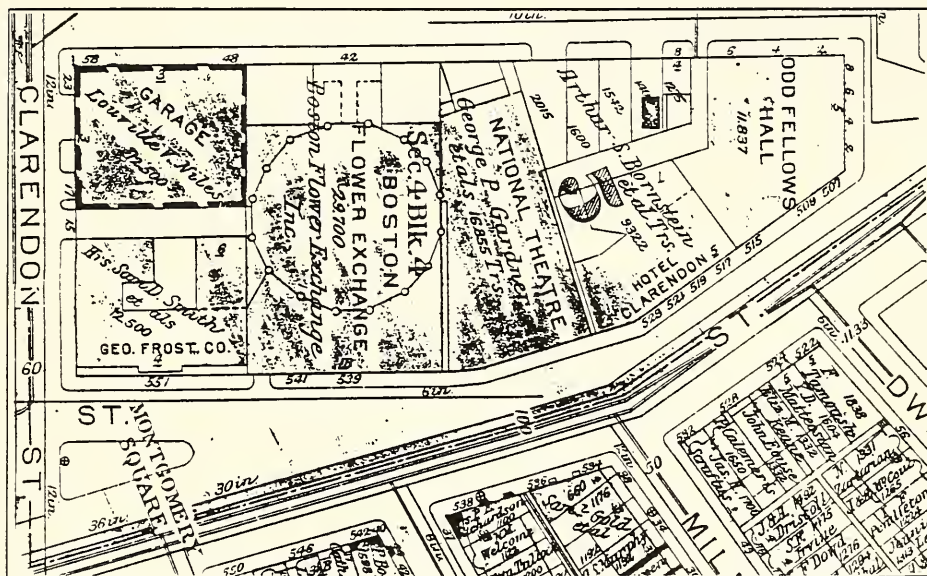
Odd Fellow's Hall built 1872



The Cyclorama in 1884



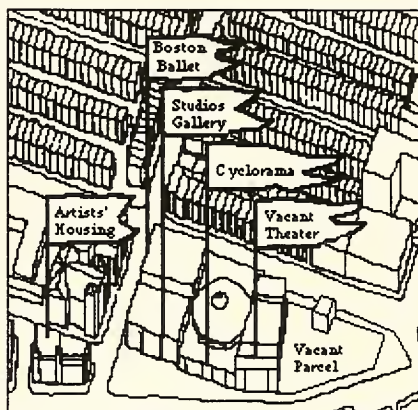
BCA Block in 1890



BCA Block in 1928

**Boston Center for the Arts
Preliminary Report on
SITE DEVELOPMENT OPPORTUNITIES**

APPENDIX C
Bibliography



BIBLIOGRAPHY

A. related to BCA facilities:

Boston Center for the Arts, Three Year Operating Program, Long Term Capital Plan, 6/90

Boston Center for the Arts Master Plan, Graham Gund Architects, Inc. 6/89

Boston Center for the Arts -- Strategy Report Theatre Projects Consultants, 8/89

National Theatre Development Plan, and Appendix, 4/82

The Cyclorama Building and Its Neighbors, Massachusetts Historical Commission, 1/72

Boston Center for the Arts, A Study, Office of Cultural Affairs, 2/71

The Cyclorama of the Battle of Gettysburg, 1884-1984, R.O.Card, 1984

B. related to Boston Context:

South End/Lower Roxbury Development Policy Plan, Boston Redevelopment Authority, report and map, 12/90

Midtown Cultural District Plan, Boston Redevelopment Authority and Office of Arts and Humanities, 1988

Needs Assessment -- Visual Arts Organizations, Office of Arts and Humanities, 9/89

1987 Boston Space Chase Survey, Office of Arts and Humanities, 1/88

The Impact of Theater and the Performing Arts on Boston's Economy, Boston Redevelopment Authority, 8/79

The Contribution of Boston Theatre District Audiences to Boston's Economy, Boston Redevelopment Authority, 3/81

Boston's Hotel and Tourism Market Development Opportunities for the 90s, Boston Redevelopment Authority, 5/90

Business Patterns in Boston Neighborhoods, Boston Redevelopment Authority, 2/87

Trends in the Hotel Industry, Pannell Kerr Forster, 1990

Bainbridge Bunting, Houses of Boston's Back Bay, Belknap Press, 1967

